THE TRIUMPH

BY

Geo. F. Root.

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INTRODUCTORY COURSE

FOR CONGREGATIONAL SINGING.

LET THE PEOPLE PRAISE THEE, O GOD, LET ALL THE PEOPLE PRAISE THEE. PS. LXVII.

IF we do a right action, the first effect is upon ourselves, for the exercise of any of the powers of a man is felt first by the man himself. This being true, they are in error who think there is no use in singing unless they can benefit or entertain others: for singing is not only an expression, but an exercise of our emotional nature; and the one who sings, is by this law the first to be affected by the act.

A man then may exercise and strengthen certain good affections in himself, even if he cannot sing well enough to entertain others; indeed, this may be done if he cannot sing any tune at all; for the mere emotional utterance of words that he loves, has the effect to strengthen the affections that they bring into exercise.

In ordinary congregations all could be benefitted by this emotional utterance, if once the idea of musical entertainment could be banished, and musical people would be willing to use simpler modes of utterance.

[It should be said here that singers can bring the best resources of their art to the singing of simple tunes; and every noble heart among them will be glad to do so if it will benefit his neighbor; and on occasions of public worship he will never, for his own particular benefit desire to use a tune so difficult that it will exclude others from participating, for that would be selfish, and utterly opposed to the spirit of our Christian religion.]

Every one has a song voice as well as a speech voice, and when the words we speak are emotional rather than intellectual—of the affection more than of the thought—something of the song-voice comes into them. Every term of endearment to father, mother, brother, sister, wife, child, or friend—every expression of love to the Lord or to the neighbor—has in it that emotional quality, which, carried further, becomes singing.

Another cannot sing our affection for us, for beside the fact that no two have affections exactly alike, it is a work that all may see cannot be done by proxy. Every one, therefore, who wishes to improve his emotional nature must exercise it himself.

Should any congregation desire to try this, a beginning may be made by repeating together, in the ordinary speech voice, the following hymn:—

[It would be well to have a leader who knows something of music, and who, if the people are not supplied with books, may give out the hymns two lines at a time.]

Let the utterance be deliberate and distinct.

1 Let us with a joyful mind,
Praise the Lord for He is kind:
For His mercies shall endure,
Ever faithful, ever sure.

2 He, with all-commanding might,
Filled the new-made world with light:
For His mercies shall endure,
Ever faithful, ever sure.

3 All things living He doth feed;
His full hand supplies their need:
For His mercies shall endure,
Ever faithful, ever sure.

4 Let us with a joyful mind,
Praise the Lord, for He is kind:
For His mercies shall endure,
Ever faithful, ever sure.

We might derive both benefit and pleasure from uttering in this way such other words as contain and express sentiments that we love, and that we can utter as our own, but we will not stop here, we will try to acquire a form of utterance that will be more emotional, and in which we

can more strongly exercise our affections. It must be remembered, however, that no form is useful that requires much thought while we are using it. A man in prayer would be much hindered if he were continually obliged to attend to his posture, or the grammatical structure of his sentences, or the pronunciation of his words; and a singer who is always thinking of his tune or the sound of his voice is in a similar difficulty.

It is true that we have to learn all the forms that we use, but it is equally true that they answer their right purpose only in proportion to the ease and absence of thought with which we use them. What we have done so far, we could do with very little thought, for we are accustomed to this simple utterance of words; the next step, however, will introduce us to a form that we are not accustomed to, and to which we shall have to give more time and practice.

Repeat again this hymn with the ordinary speech voice, but now separate the syllables from each other and give each one with force, being also careful to give each an equal amount of time. If each is also made short, it will aid in keeping the voices together. It may be represented thus:

Let — us, — with — a — joy — ful — mind,
Praise — the — Lord, — for — He — is — kind;
For — His — mer — cies — shall — en — dure,
Ev — er — faith — ful, — ev — er — sure.

[*Repeat the entire Hymn if the practice is needed.*]

If the audience have the words before them, this may be done altogether, (after the leader has given an example); if not, he may give out two lines at a time, as before.

[The leader will remember that this is spoken, not sung.]

What we have now done is not the step we wish to take—only a preparation for it, for this would not be a good form for the expression of either thought or affection.

We will now repeat this hymn again, but this time let us prolong the sound of the vowel in each syllable.

It should here be said that in all words the vowels are the emotional elements, and the consonants the thought elements. If we are speaking to the intellects or reasoning powers of men, we do not dwell on the vowels, but go quick and straight to the consonants. If, on the other hand, we are appealing to their feelings, and trying to draw out their emotions, we unconsciously prolong and dwell upon the vowels. This would be illustrated by the two ways in which we utter the following sentences:—

Intellectual. Two things, each of which is equal to a third, are necessarily equal to each other.

Emotional. O wondrous power!
O tender love!
That brought our Savior from above.

It is hardly necessary to say in this connection that words, to be good for music, must be emotional rather than intellectual.

Let us now repeat this hymn with this same regular movement, but dwell more on the vowel sounds, making the last syllable in each line about twice as long as either of the others. This may be represented thus:—

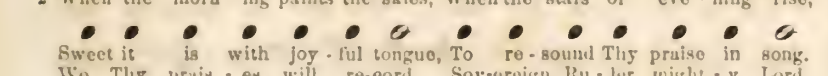
Let us with a joy - ful mind,
Praise the Lord for He is kind;
For His mer - cies shall en - dure
Ev - er faith - ful, ev - er sure.

[*Continue through the Hymn if thought best.*]

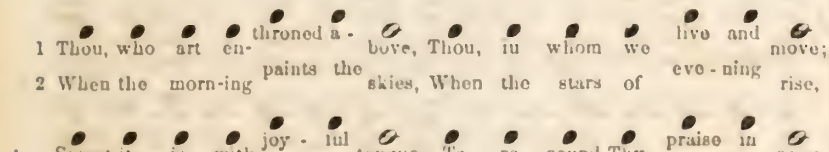
[While nothing would be said here about the pitch of the voice, it would be well for the leader in giving the example to take a pitch about D below, and keep it steadily throughout. Most of the audience would unconsciously fall into the same sound.]

Let us now take another hymn, and express it in the same way, only we will all try to give the same sound of voice. It is not necessary to have all

the voices at the same sound or pitch, but the natural tendency will be to get together in this respect, and it will be pleasanter to do so.



We have been so accustomed to hear tunes with these hymns, that the monotony of this mode of utterance, although emotional, will prevent its being useful. We will, therefore, vary the sound or pitch of the fifth and sixth syllables in each line. We will make them a little higher than the others. This may be represented thus :—



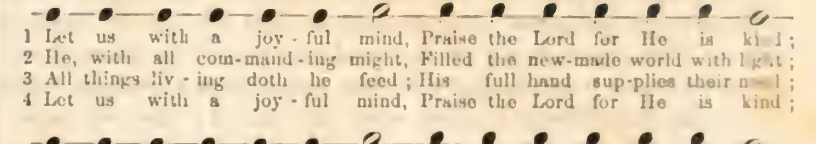
[May be continued.]

[The teacher will probably understand that this higher pitch is but one step above the others.]

We will now give another form for the utterance of the first hymn, but it will be easier to tell where these large dots are that note the sounds, if we have a line, on, or above, or below which, we can place them. And now it will not be necessary to print the words higher or lower with the tune, for the dots or notes will show the changes of the words. It should here be said that notes help even those who do not understand music at all, for they are a picture of the tune, and go up or down, or skip around, just as the tune does.

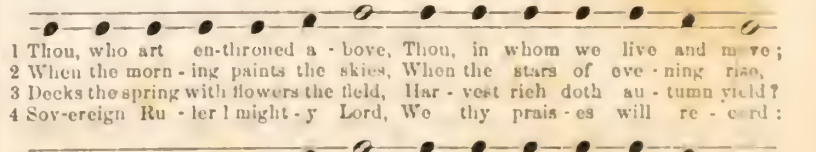
Let us all now join in the next tune, being guided by the notes.

NORTHWEST. 7s.



In the following hymn we will use a still higher sound; so in the representation we must have another line :—

BLONDEL. 7s.

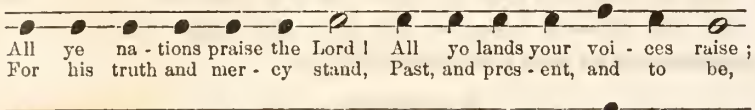


As soon as a form or tune is acquired so that we can use it without effort; we may commence the work of self-improvement; but if we are not accustomed to fix our minds on the words sung, but are more inclined to listen to the tune, we shall find it difficult to concentrate our thoughts as we ought.

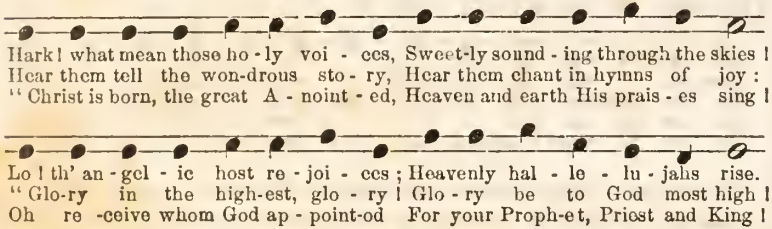
We shall be like untrained children at school, who are disturbed and distracted by every unusual sight or sound, and must try many times before we can take the sentiments contained in the words fully into our hearts, and bear them upon our song unobstructed and unhindered, up to the great object of all worship.

The following hymns and selections are designed to be sung by *all the people* in *any congregation*. Not one need be silent, who has the power of speech. That some may not get the sound exactly with the others should not prevent them from joining, for in these simple forms a few times trying will remedy that difficulty in almost every case; and if it does not, the worship is so much more important, that the form is of but little consequence in comparison.

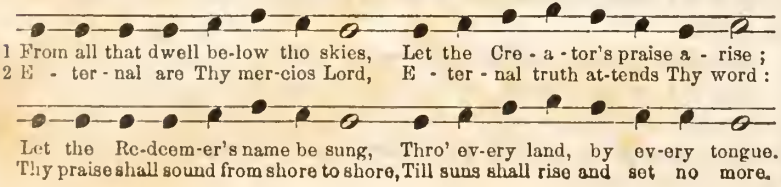
ELVIRA. 7s.



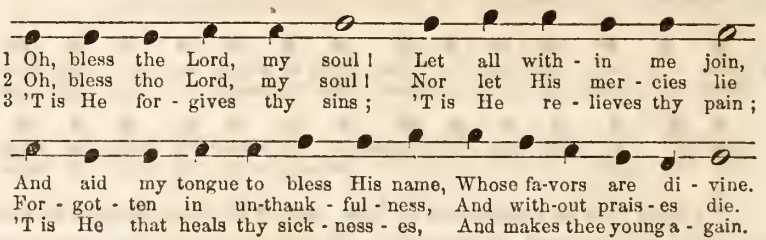
BROOKWELL. 8s & 7s.



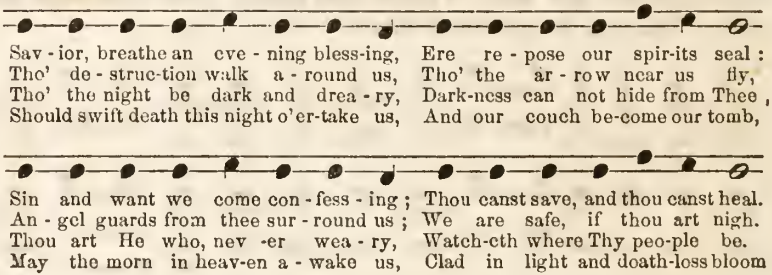
ST. GEORGE. L. M.



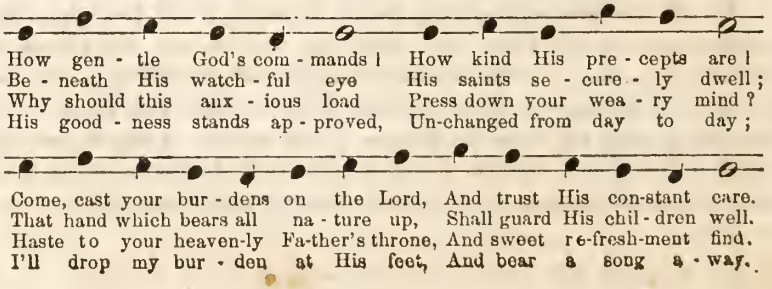
WHITEWATER. S. M.



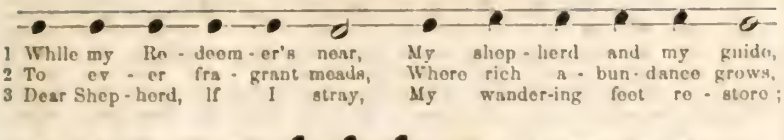
GRETRY. 8s & 7s.



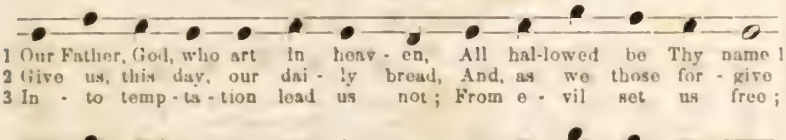
HALCYON. S. M.



MYRTLE HILL. S. M.

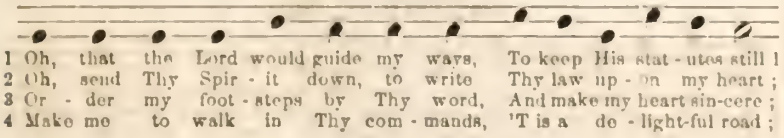


LAUREL WOOD. C. M.



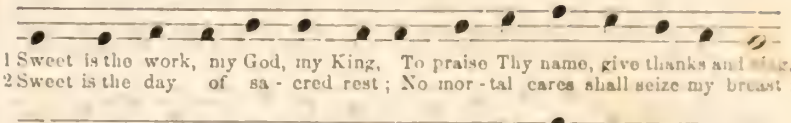
We have here a higher sound, and in the representation will use another line.

ODA. C. M.

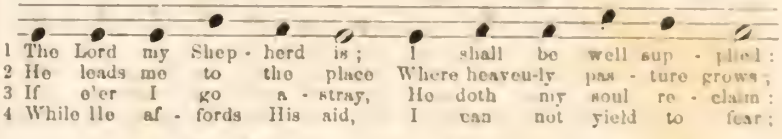


Where two words are sung to one note, they are uttered quicker

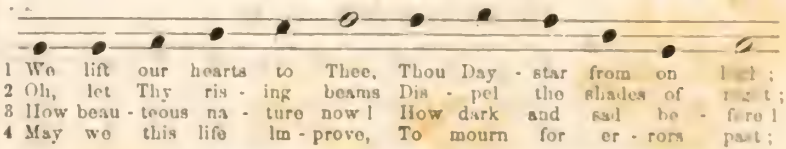
ORVIS. L. M.



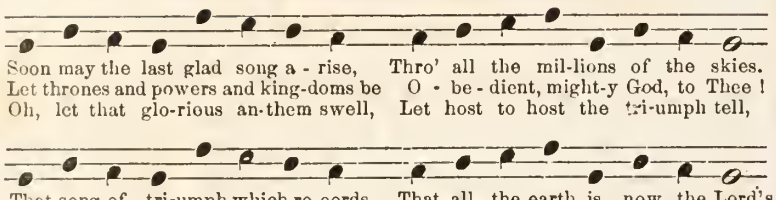
LEAVITT. S. M.



PALMTREE. S. M.



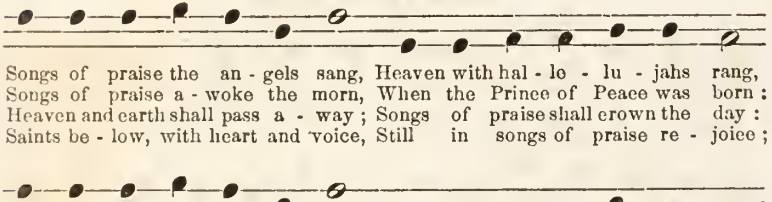
ROWENA. L. M.



1 Soon may the last glad song a - rise, Thro' all the mil-lions of the skies.
2 Let thrones and powers and king-doms be O - be - dient, might-y God, to Thee!
3 Oh, let that glo-rious an-them swell, Let host to host the tri-umph tell,

That song of tri-umph which re-cords That all the earth is now the Lord's!
And, o - ver land and stream and main, Wave Thou the scep-ter of Thy reign!
That not one reb - el heart re-mains, But o - ver all the Sav - ior reigns!

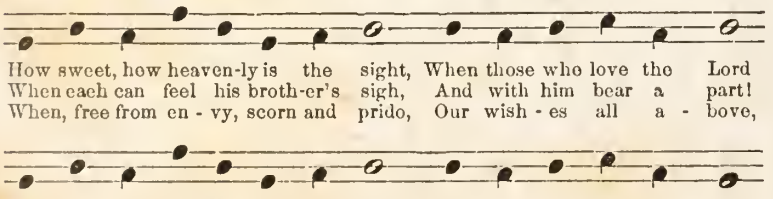
SABERTON. 7s.



1 Songs of praise the an - gels sang, Heaven with hal - le - lu - jahs rang,
2 Songs of praise a - woke the morn, When the Prince of Peace was born:
3 Heaven and earth shall pass a - way; Songs of praise shall crown the day:
4 Saints be - low, with heart and voice, Still in songs of praise re - joice;

When Je - ho - vah's work be - gun, When He spake, and it was done.
Songs of praise a - rose when He Cap - tive led cap - tiv - i - ty.
God will make new heavens and earth; Songs of praise shall hail their birth.
Learn-ing here by faith and love, Songs of praise to sing a - bove.

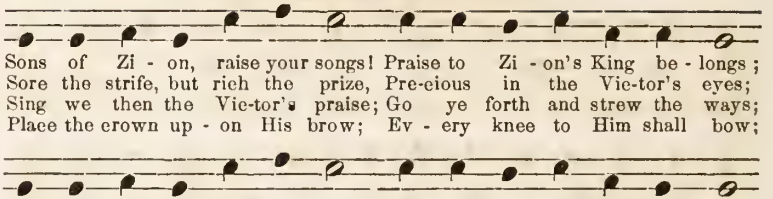
PINE GROVE. C. M.



1 How sweet, how heaven-ly is the sight, When those who love the Lord
2 When each can feel his broth-er's sigh, And with him bear a part!
3 When, free from en - vy, scorn and prido, Our wish - es all a - bove,

In one an - oth - er's peace de-light, And so ful - fil His word!
When sor-row flows from eye to eye, And joy from heart to heart.
Each can his broth-er's fail - ings hide, And show a broth-er's love.

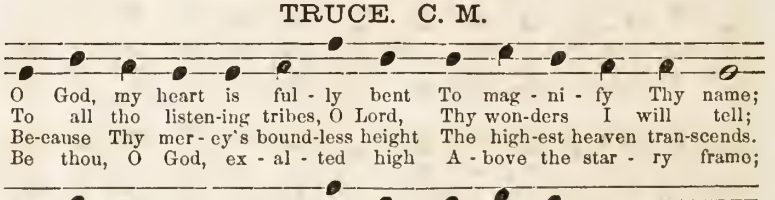
EVERHART. 7s.



1 Sons of Zi - on, raise your songs! Praise to Zi - on's King be - longs;
2 Sore the strife, but rich the prize, Pre-cious in the Vic-tor's eyes;
3 Sing we then the Vic-tor's praise; Go ye forth and strew the ways;
4 Place the crown up - on His brow; Ev - ery knee to Him shall bow;

His the Vic-tor's crown and fame: Glo - ry to the Sav - ior's name!
Glo-rious is the work a-chieved, Sa - tan van-quished, man re - lieved!
Bid Him wel - come to His throne; He is wor - thy, He a - lone!
Him the bright-est ser - aph sings; Heaven proclaims Him "King of kings!"

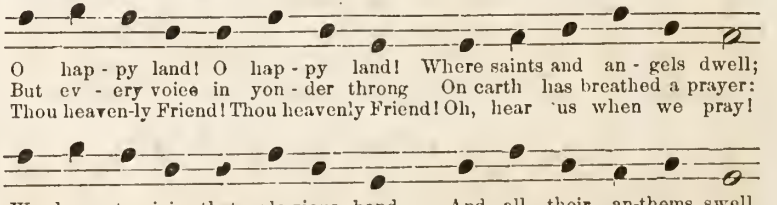
TRUCE. C. M.



1 O God, my heart is ful - ly bent To mag - ni - fy Thy name;
2 To all tho listen-ing tribes, O Lord, Thy won-ders I will tell;
3 Be-cause Thy mer - cy's bound-less height The high-est heaven tran-scends.
4 Be thou, O God, ex - al - ted high A - bove the star - ry frame;

My tongue, with cheer-ful songs of praise, Shall cel - e - brate Thy fame.
And to those na - tions sing Thy praise That round a - bout us dwell.
And far be-yond th' as - pi - ring clouds Thy faith - ful truth ex - tends.
And let the world with one con - sent, Con - fess Thy glo - rious name.

GUEST. C. M.

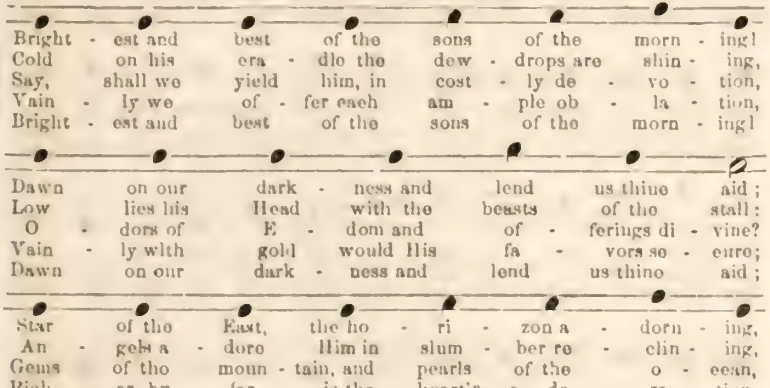


1 O hap - py land! O hap - py land! Where saints and an - gels dwell;
2 But ev - ery voice in yon - der throng On earth has breathed a prayer:
3 Thou heaven-ly Friend! Thou heavenly Friend! Oh, hear us when we pray!

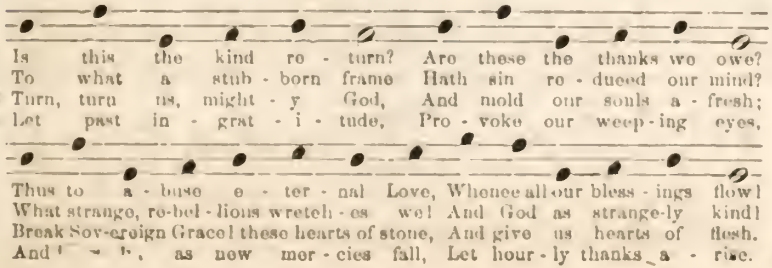
We long to join that glo-rious band, And all their an-thems swell.
No lips un-taught can join that song, Or learn the mu - sic there.
Now let Thy par - doning grace de-scend, And take our sins a - way.

When two syllables are printed under one note, they are to be sung quicker. They are to take as much time only as one syllable in the other places.

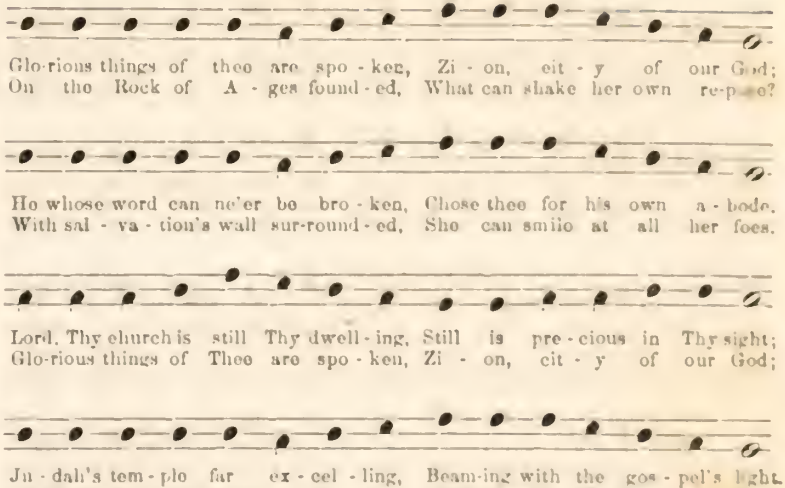
BERRINGTON 11s & 10s.



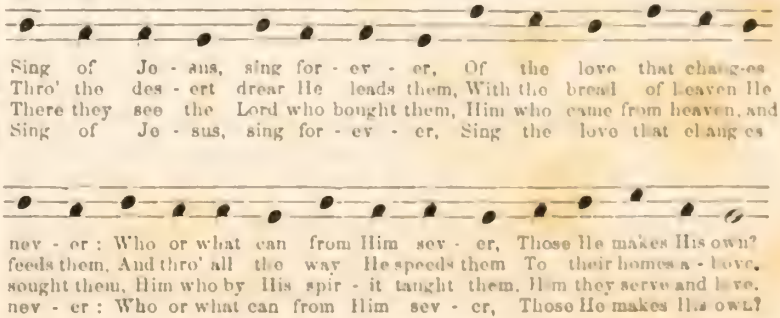
OLOFF. S. M.



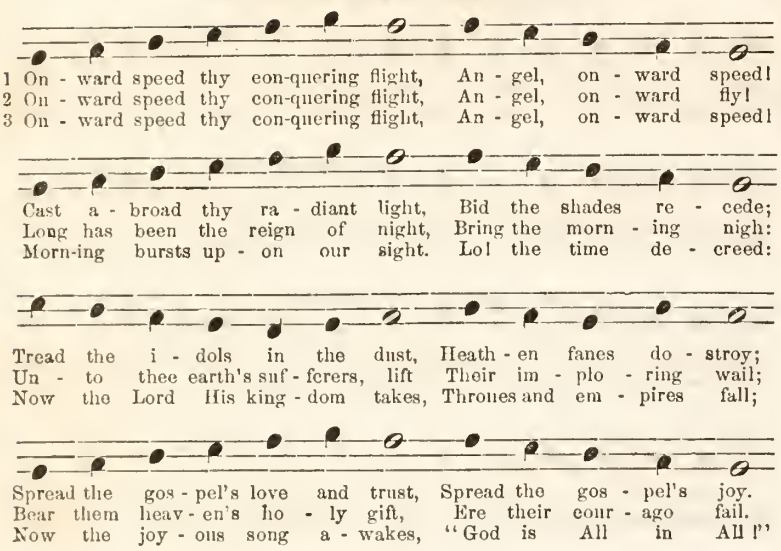
CAPULET. 8s & 7s, Double.



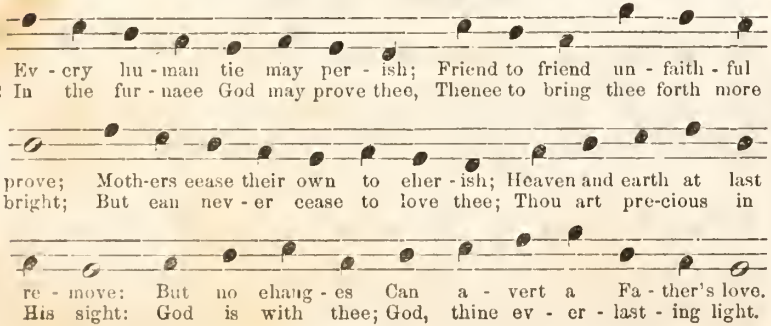
TELFORD. 8s & 5.



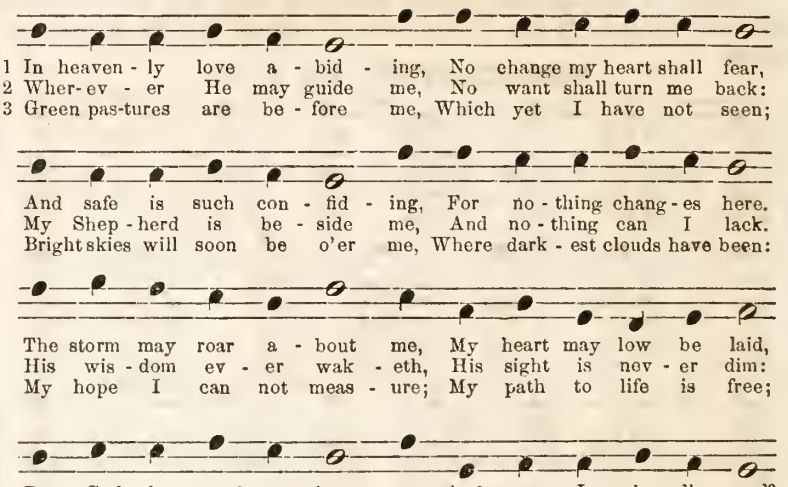
KINSIE. 7s & 5s.



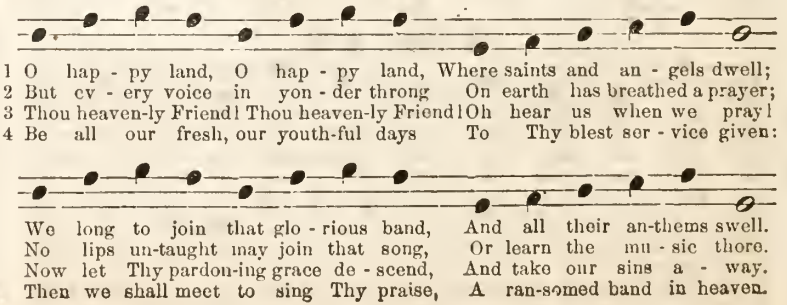
FARWELL. 8s, 7s & 4.



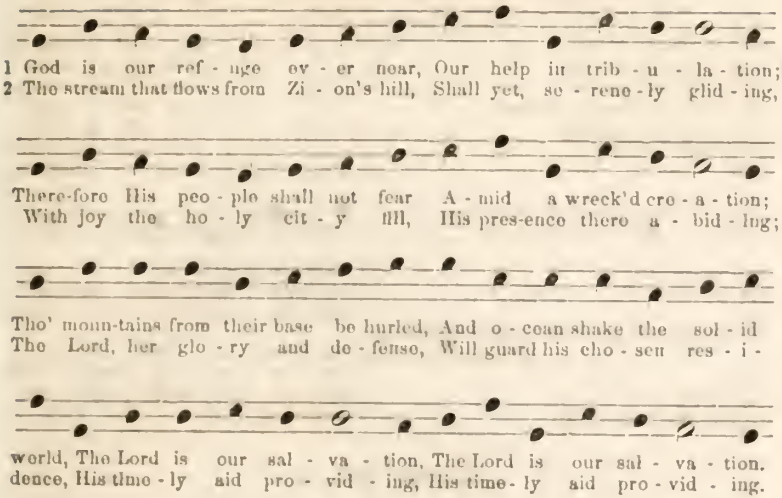
RECTOR. 7s & 6s.



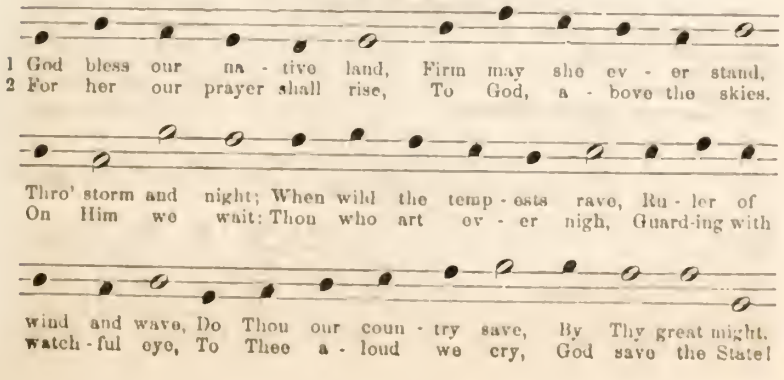
AURANIA. C. M.



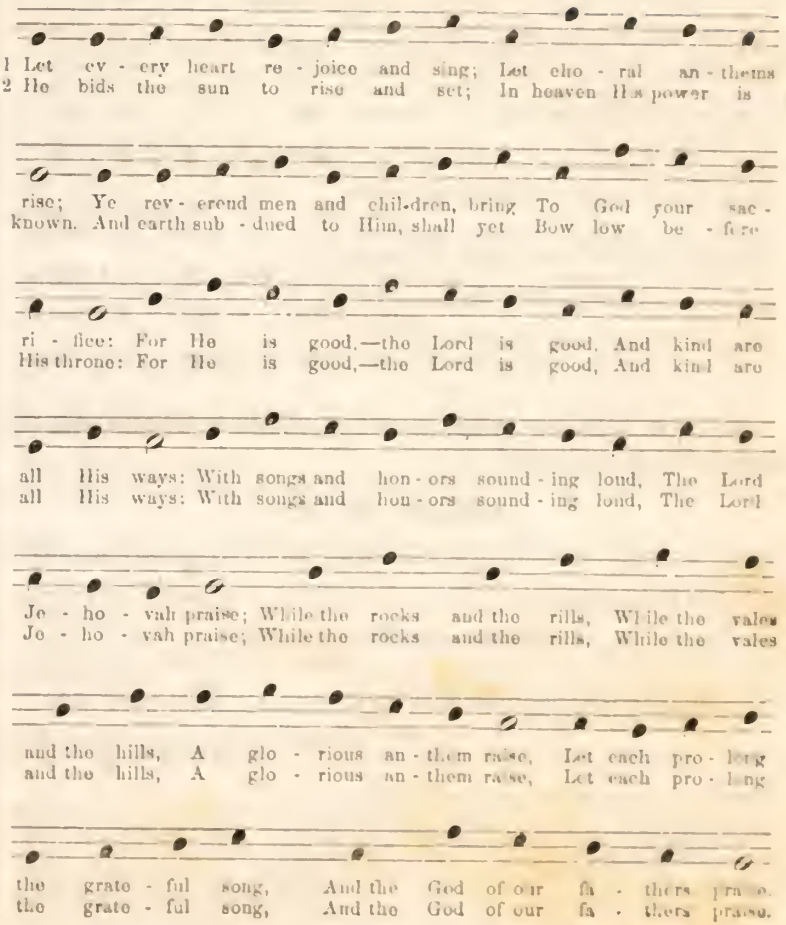
WITHINGTON. 8s & 7s, Peculiar.



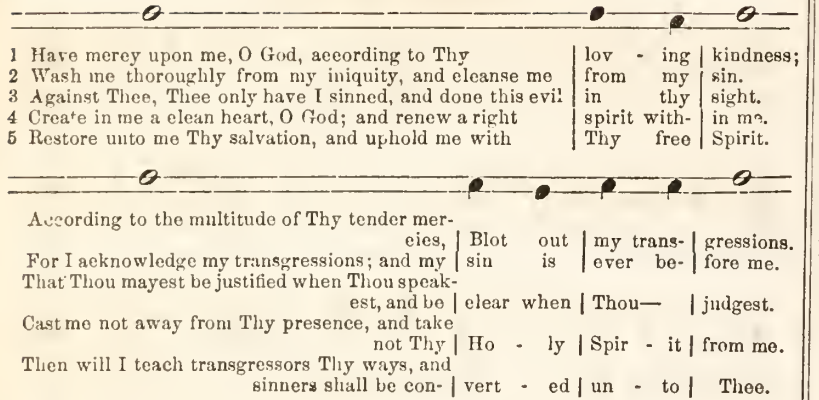
CLEAR LAKE. 6s & 4s.



WINONA. 8s & 6s.



CHANT NO. 1.



When two notes are printed over one syllable, it indicates that two sounds are to be sung to it.

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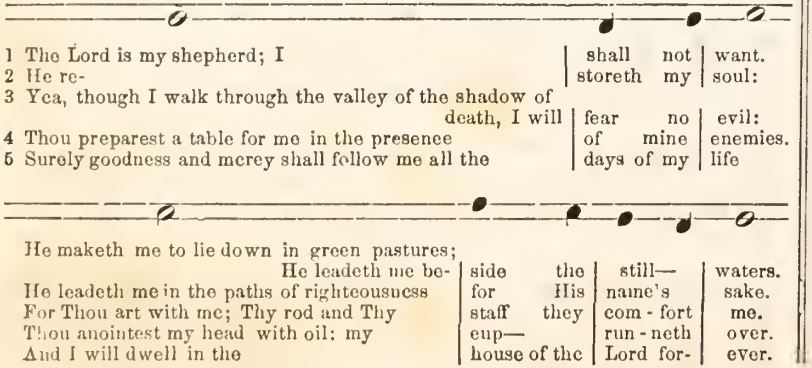

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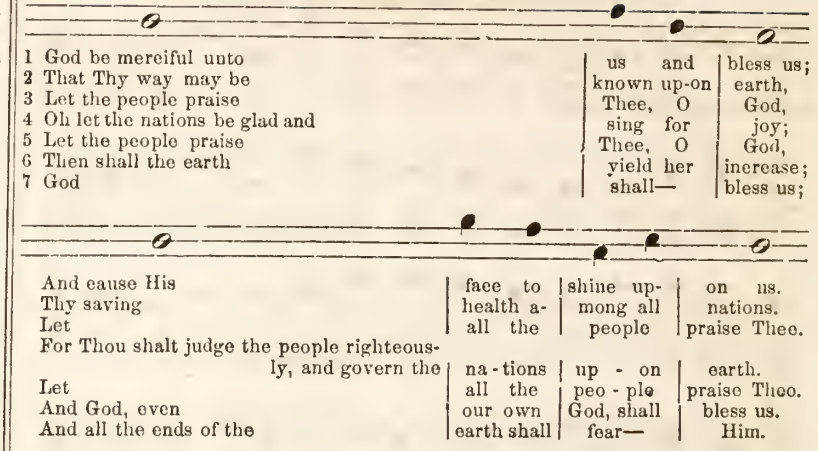

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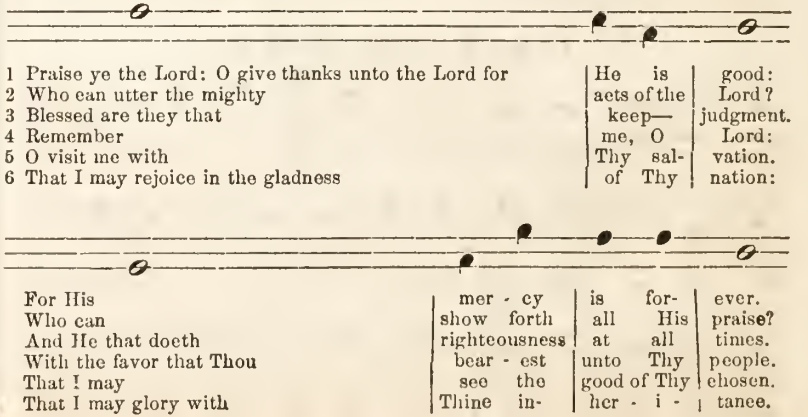

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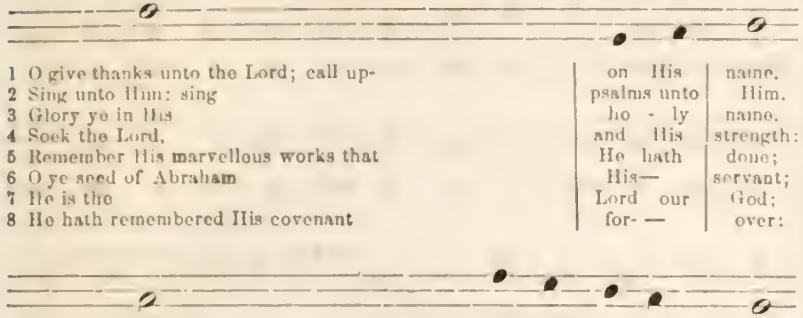

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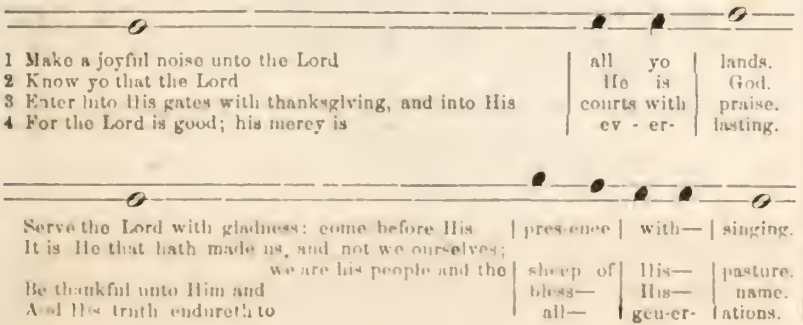

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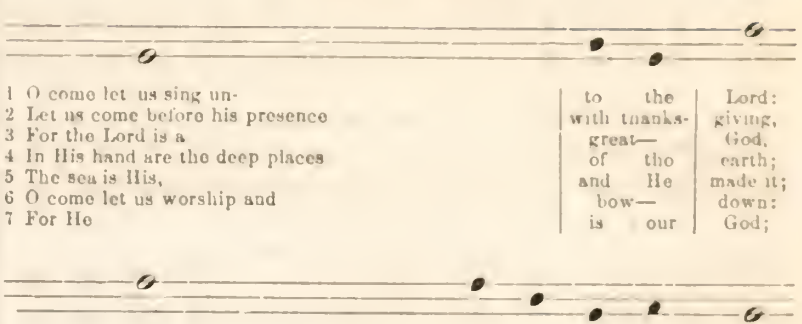

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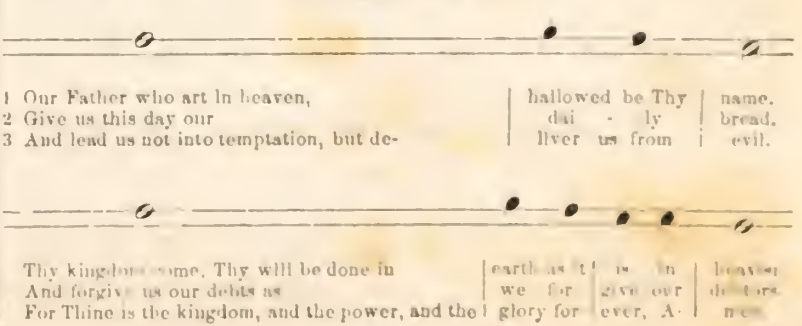
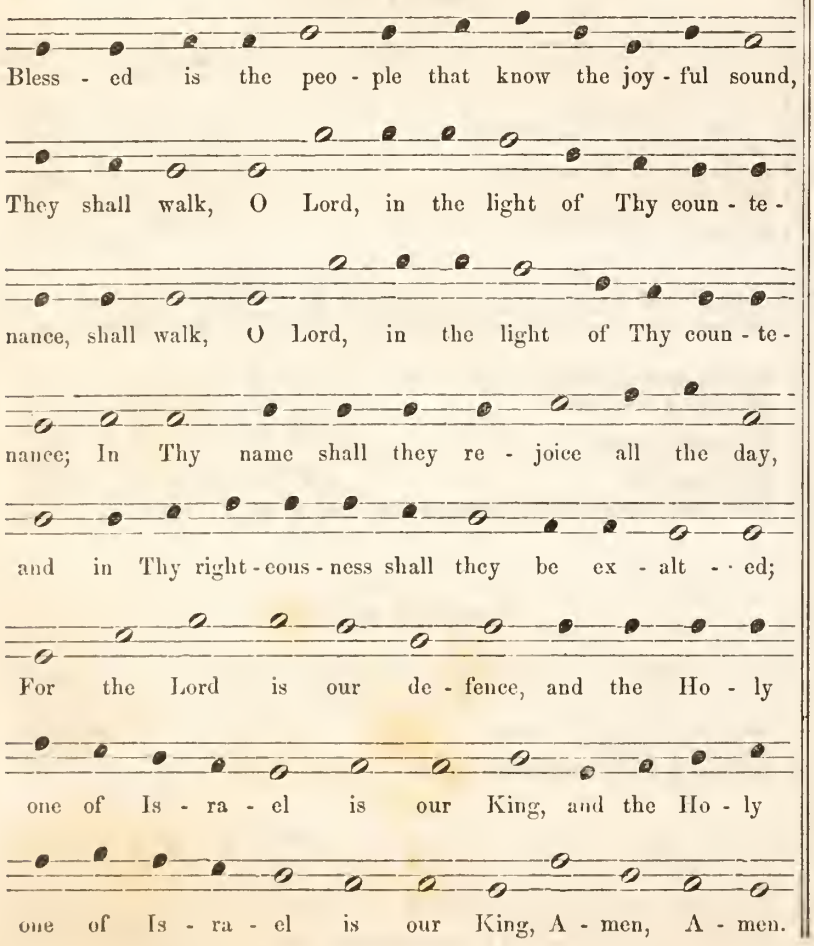
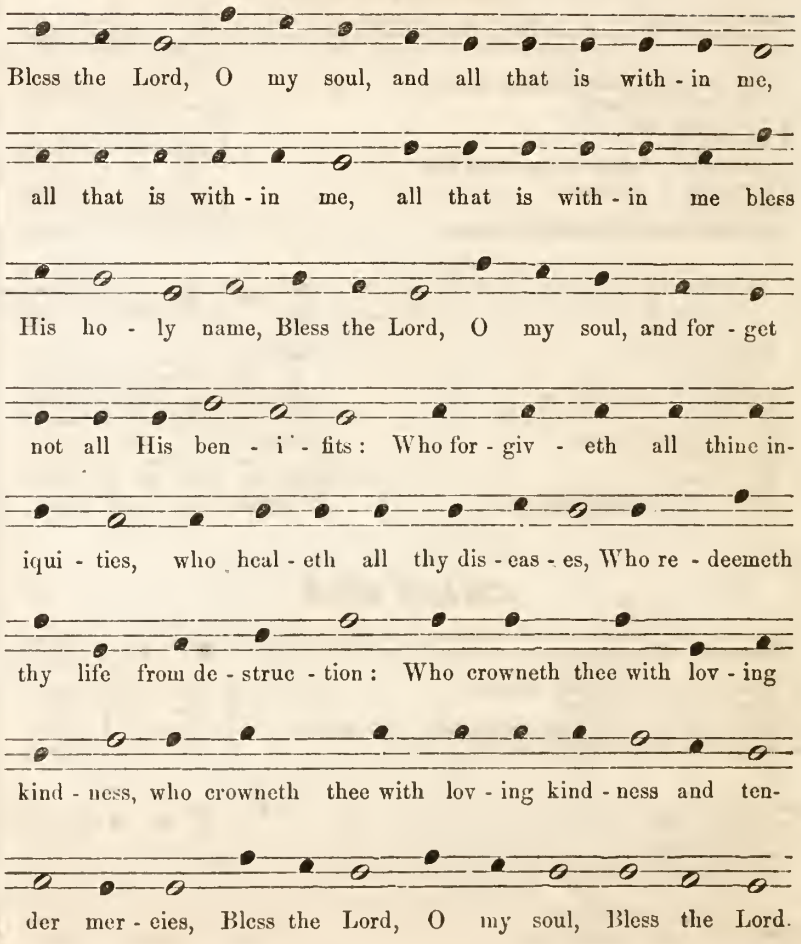


ANTHEM, NO. 1. Blessed is the People.



ANTHEM, NO. 2. Bless the Lord.



THEORY OF MUSIC,

AND TEACHER'S MANUAL.

CHAPTER I.

GENERAL VIEW OF THE SUBJECT.

I. A musical sound is called a

TONE.

II. Every tone has three properties, viz.:

LENGTH, PITCH, POWER.

[If either of these properties could be taken away from a tone, it would cease to exist. It is therefore necessary, in written music, in order to represent a tone, to have something to stand for its length, and to have something to stand for its pitch, and something to stand for its power: and it will be easily seen that no representation of a tone can be complete, that does not provide for all these things.]

III. There are different lengths of tones, there are different pitches of tones, and different degrees of power of tones. We may take any one pitch and any one degree of power, and practice different lengths; or we may take one length and one degree of power, and practice different pitches; or we may take one length and one pitch, and practice different degrees of power: and thus, although we must have the three properties, length, pitch and power, in every tone we make, we may give more prominence to one or the other, as our musical progress may require.

IV. It might be supposed from the foregoing, that music would naturally divide itself into three departments—one in which the length of tones is the principal thing, one in which the pitch of tones is the principal thing, and one in which power of tones is the principal thing. This is the fact—and all that relates to the length of tones whether in music written or performed, is in a department called *Rhythmics*, and all that relates to the pitch of tones is in a department called *Melodics*, and all that relates to the power of tones is in a department called *Dynamics*.

RHYTHMICS. MELODICS. DYNAMICS.

[It will thus be readily understood, that when we speak of the rhythmic character of a piece of music, we have reference to the time or different lengths of tones employed; and when we speak of its melodic character, we refer to some of the many things relating to pitch; and when we speak of its dynamic character, we refer to differences of power or strength.]

V. There is another thing about tones that does not seem really to belong to either of these departments, and which, perhaps, should have a department by itself. It is called

QUALITY OF TONE.

[The tone of a flute is of one quality, the tone of a violin is of another quality, the tone of a trumpet another, and so on. All may sound together, each producing a tone of exactly the same length, exactly the same pitch, and exactly the same power—and yet a difference will be distinctly perceived.]

VI. Different qualities of tone are needed to express the different emotions that man experiences; and there are, and of course must be, just as many "qualities of tone" as there are kinds of emotions; for tones are the sounds or outward manifestations of emotions, and the voice can produce as great a variety of tones as to quality, as the heart can experience as to emotions, each emotion having its own peculiar sound.

What is a musical sound called? How many properties has a tone? What are they? Can a tone exist without length? Can it exist without pitch? Can it exist without power? How many departments are

there in music? What is the first? The second? The third? In which department is the length of tones studied? In which is the pitch of tones studied? In which the power of tones? When we speak of the rhythmic character of a piece of music what do we refer to? When we speak of its melodic character to what do we refer? When we speak of its dynamic character to what? What is another thing about tones that is worthy of attention? Are the sounds produced by different instruments alike or different as to quality? How many qualities of tone can be produced by the human voice?

CHAPTER II.

RHYTHMICS, NOTES AND RESTS.

VII. If you make a succession of sounds, about as fast as the pulse beats, they may be represented by characters called

QUARTER NOTES.

[This being the easiest length to sing, the quarter note is the standard from which we reckon and practice.]

[Take the pitch G for these exercises in Rhythmics.]

VIII. Sounds, each twice as long as a quarter note, are represented by

HALF NOTES.

IX. Sounds, each three times as long as a quarter note, are represented by

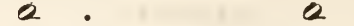
DOTTED HALF NOTES.

X. Sounds, each four times as long as a quarter note, are represented by

WHOLE NOTES.

XI. Sounds, each six times as long as a quarter note, are represented by

DOTTED WHOLE NOTES.

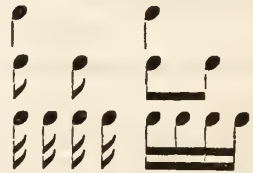


XII. The following table gives the notes that stand for sounds, half and quarter as long as those represented by quarter notes, with their names:

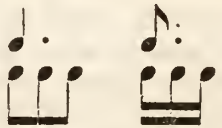
Quarter notes,

Eighth notes,

Sixteenth notes,



XIII. A DOTTED QUARTER NOTE is as long as three eighth notes, and and a DOTTED EIGHTH is as long as three sixteenths.



[Here, only the length or time of the tones is represented; there is no representation of any particular pitch or degree of power. The note, when it stands alone, is not enough to represent all the properties of a tone, for, although by it you can tell how long, it gives you no idea how high or low, or how loud to sing.]

XIV. If any of these sounds are sung, (and they may be, to "la," or any other syllable,) care should be taken to have the breath well taken, the tone freely given out, the vowel sound right, the consonant well emitted, and the pitch and power kept equal and steady.

XV. The first *quality of tone* to be made use of, is that which is most favorable for giving out the voice or delivering it well, and this is necessa-

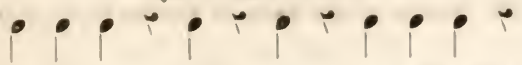
rily not very emotional; for the great object at first is to utter sounds and syllables, and without obstruction caused by any wrong position of the vocal organs.

Of course, this involves taking the breath fully, using it economically, and using the right muscles both in taking and giving it out. It involves, also, opening the mouth according to the vowel or word you utter, so that the lips, mouth and tongue will not offer any unnecessary hindrance to the coming out of the tone, and also such a position of the throat as will not be either pinched up or choked on the one side, nor distended and cavernous on the other.

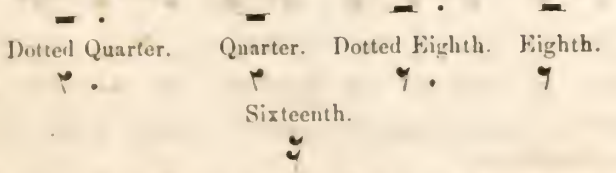
XVI. A figure three (3) placed over or under any three equal notes reduces the length represented by them to that of two of the same kind without the figure. Notes thus written are called TRIPLETS.

XVII. If you were to sing an exercise like the one indicated in paragraph VII, only passing in silence the time of some of the quarter notes, such silence might be indicated by

QUARTER RESTS.



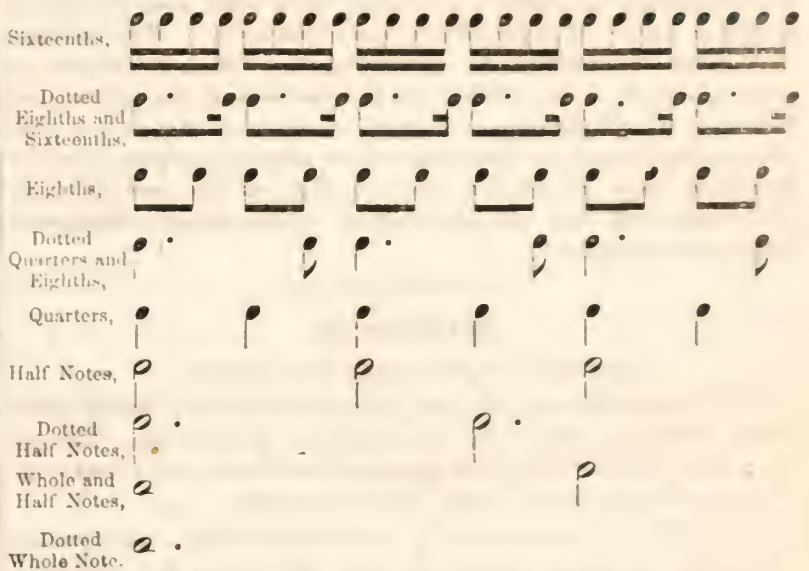
XVIII. There are as many kinds of rests as there are kinds of notes.



XIX. Each rest occupies as much time as its corresponding note in the same piece.

[There are other notes and rests such as Double, Thirty-seconds, Sixty-fourths, &c., but they are seldom used.]

The following table shows all the notes in common use.



What are the characters called that represent the length of sounds? What kind of notes stand for that length which is the easiest to sing? What kind of notes stand for sounds twice this length, or, in common language, What kind of notes are twice as long as quarter notes? What kind of notes are three times as long? What kind of notes are four times as long? What six times? What kind of notes are half as long as quarters? What are a quarter as long? How many sixteenths are equal to an eighth? How many to a dotted eighth? How many sixteenths to a quarter? To a dotted quarter? To a half? To a dotted half? To a whole? To a dotted whole? How many eighths are equal to a quarter? A half, &c., (and so on with quarters

and miscellaneously.) *How does the figure 3 affect a group of notes? What is such a group called? Can you tell by a note alone how high or how low to sing? Can you tell how loud or how soft? What one thing does the note alone stand for? In singing, should the breath be fully or partially taken? Should the mouth be opened so as to give out the sound freely? Should you stoop or be erect? What are the names of those characters which stand for silence while you are performing a piece of music? How many kinds of rests are there? How are they named? In which department have you been studying in this chapter—Rhythmics, Melodics, or Dynamics?*

CHAPTER III.

MEASURES, BEATING TIME AND ACCENTS.

XX. Count one, two; one, two; one, two; one, two; several times; evenly and steadily, about as fast as you sang the quarter notes. This process is called measuring time, and each one, two, is said to be a MEASURE. A measure with two parts is called DOUBLE MEASURE.

XXI. You may measure time by motions of the hand—indeed, this is the common way while singing, and each two motions will manifest a measure. The motions are usually down, up. These should always be prompt, the hand resting, if necessary, at the point where it stops.

XXII. Now, sing quarter notes to the syllable "la," and move the hand, or "beat time," while you sing.

This may be represented thus:

XXIII. The little upright lines are called bars, and the spaces between them are called measures. The two bars at the close, form what is called a double bar. Notice that the portions of time that you measure with the counts, or beats, are the real measures.

[These spaces between the bars in which the notes are written are only signs of measures, but for brevity are usually called measures—just as you say that this, $100, is a hundred dollars, when it is only its sign.]

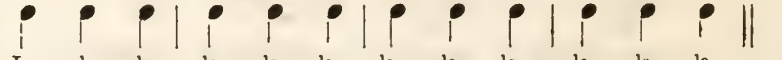
XXIV. Now, sing six quarter notes (three measures), and then a tone as long as two beats, or a whole measure. Do this twice, making eight measures in all.

This would be represented thus:

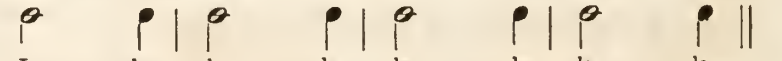
XXV. Count one, two, three; one, two, three; one, two, three; several times, evenly and steadily, about as fast as before. This is measuring time again, but now our measures have three parts instead of two, and are called TRIPLE MEASURES.

XXVI. The motions of the hand in beating triple time, are down, left, up.

XXVII. Sing four triple measures, one sound to each beat. That would be represented thus:



XXVIII. Sing four measures again, but now put a half and quarter note in each measure.



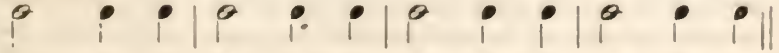
XXIX. Now, four measures again, but with a dotted half in each.

XXX. Count one, two, three, four, several times, evenly and steadily as before. These are QUADRUPLE MEASURES.

XXXI. The motions of the hand for this kind of time, or measure, are down, left, right, up.

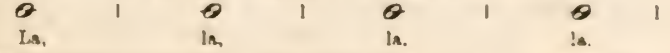
XXXII.

XXXIII. Four measures again, but now a half and two quarters in each measure.



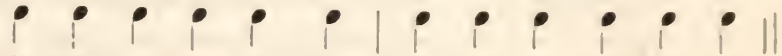
XXXIV. Now, a dotted half and a quarter in each measure.

XXXV. Now fill each measure with a single sound



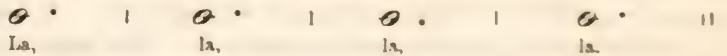
XXXVI. Measures with six counts, or beats, are called SEXTUPLE MEASURES.

XXXVII. The beats for sextuple measures are, down, down, left, right, up, up.



XXXVIII. Now three quarters and a dotted half in each.

XXXIX. Now fill each measure with a single sound.



[In any of the foregoing kinds of measures, we may have eighths by singing two sounds to a beat; triplets, by singing three; sixteenths, by singing four, &c.]

XL. In any kind of measure we naturally give more strength to the first part. This is called

ACCENT.

XLI. In quadruple measure there is a lesser accent also upon the third part; and in sextuple upon the fourth part.

[In order to make the accent of the music agree with the accent of the words, when the words begin with an unaccented syllable, the music has to commence on the last part of the measure. In such cases, the last measure of the piece always lacks as much time as is used before the first full measure commences.]

XLII. When a tone begins upon an unaccented part of the measure, and continues through an accented part, the natural accent is set aside, and a new accent given, called

SYNCOPATION.

[The natural accent is, by the rules of good taste, often set aside, and it is rarely well to make it prominent for any length of time.]

[In the foregoing lessons, attention should not only be paid to the rhythmic idea, which is the prominent one, but to breathing, delivering the tone, enunciation and pronunciation, and so begin at the right place, the cultivation of the voice.]

How many kinds of measures have we learned? How did we at first manifest them? By what other mode, beside counting, can they be manifested or marked? What kind of measure has two parts, and is manifested by two counts, or beats? How are the beats made? What kind has three parts? (and so on through all.) What are the little upright lines called? What the two at the close of each lesson? What are the spaces between the bars in which the notes are written called? Which are the real measures, those written in the books, or those manifested by counts, or beats? Which are the signs of measures? In beating time, which are better, sluggish or prompt motions? How many quarter notes will fill a measure in double time? How many in triple? (and so on.) What one note will fill a measure in double time? What one in triple? (and so on.) What two will fill a measure in triple time? What two in quadruple? What other two? (and so on.) How many eighths would be required to fill a measure in double time? (and so on.) What is that stress of voice called which we apply to certain parts of the measure? Where does this accent naturally fall in double measure? In triple? (and so on.) What is that accent called which is given to a tone when it commences upon the unaccented part of a measure, and continues through the accented part? What should our position be while we are singing? (and so on about cultivation of the voice.) In which department have we here been studying—Rhythmics, Melodics, or Dynamics?

CHAPTER IV.

THE STAFF.

[The study of Melodies, or the pitch of sounds, usually commences with C; but G is better, because it is nearer the pitch of voices, and thus easier for those whose voices are not true, and also because having been practicing in Rhythmics at that pitch, the pupils will be more likely to give it in tune.]

XLIII. We have named the different *lengths* of tones by the different names of notes. Their pitches are named by letters. The pitch we have been using is named G.

[The teacher here sings G, F, E, D and C—first with "la," and then with syllables sol, fa mi, re, do. It will be a good plan for the class to do the same, and then name the pitches as he sings (without skipping), and also to sing as the teacher calls for the sounds by their pitch names.]

XLIV. The pitch of a tone is represented to the eye by a line or space in what is called

THE STAFF.

The staff may have as many lines and spaces as there are different pitches of tones, each pitch having its own line or space to represent it (each line and space of the staff is called a degree). This would, however, make so many lines and spaces necessary, that it would be impossible to distinguish them quickly from another. To obviate this difficulty, three important plans have been made with regard to the staff.

XLV. The first is to print only five long lines, which, with the spaces between, and above and below them, afford the means for representing nearly all the pitches of the tones of vocal music; and when more degrees are wanted, add them by means of short lines. By this plan, any degree of the staff, whether made by a long line or space, or by a short or added one, is distinguished at a glance.

XLVI. Another plan about the staff is, to make the lines and spaces

(degrees) of the staff stand for different pitches by means of characters called

CLEFS.

It may be said in passing that the use of clefs is an expedient to make the five long lines, with their spaces, represent as far as possible the pitches most commonly made use of, and so avoid, as much as possible, the added degrees.

XLVII. There are three clefs used in this book. The

TREBLE CLEF,

TREBLE CLEF.

Making the second line of the staff stand for the pitch G, and especially suited to ladies' voices; and the

TENOR CLEF,

TENOR CLEF.

Making the second line also stand for G, (or rather the third space for C, which, however, amounts to the same thing), but suited to men's voices, and so to a pitch an octave lower than the treble. The other is called the

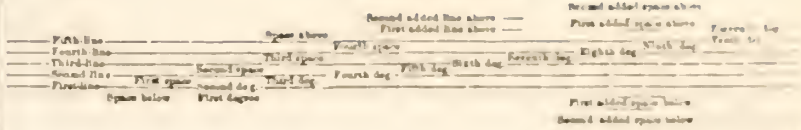
BASE CLEF,

BASE CLEF

And makes the fourth line stand for F; also used for men's voices.

XLVIII. The third thing about the staff, is that each line and space may be made to stand for five different pitches, while using the same clef, by means of characters called respectively sharp, flat, double sharp and double flat. This expedient greatly diminishes the number of lines and spaces needed for the representation of the different pitches of tones, and greatly simplifies the appearance of the staff.

XLIX.



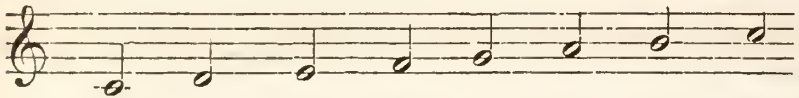
[It will now be readily seen, that the lines and spaces of the staff indicate the pitch of tones, but give no idea how long they should be, nor how loud or soft, and thus that the staff is only a melodic character—indicating nothing of rhythmics or dynamics.]

How is the length of a tone named? How is the length of a tone represented? (By a note in both cases: we speak of singing quarter notes, and call the characters that stand for these sounds by the same name.) How are the pitches of tones named? By what are the pitches of tones represented? (Here the answers are different. Letters are the names of pitches, but the staff represents them to the eye. Some systems make the letters do this, but the staff is better, because it is pictorial.) How many long lines are there in the staff? How many spaces are there connected with these long lines? Would a staff be perfect that was written so near the top of a page or blackboard that there would be no space above, or so near the bottom that there would be no space below? Then do the space above or the space below belong to the staff, or are they added spaces? What is the first ADDED *space? (Ans. That which is caused by the first added line). What other name has each line and space of the staff beside first line, first space, &c.? How many degrees are there in the staff, if you do not count the added degrees? What is the other name of the first degree? The second, &c.? (and so on through). How many clefs have we? What are their names? What does the treble clef indicate? What the tenor? What the base? In which department are we here studying? Is the staff a rhythmic, melodic, or dynamic character? In which department are clefs?*

CHAPTER V.

THE SCALE.

L. If you sing from the pitch C upwards, the eight tones next represented, you will observe a completeness in them that you have not experienced before.



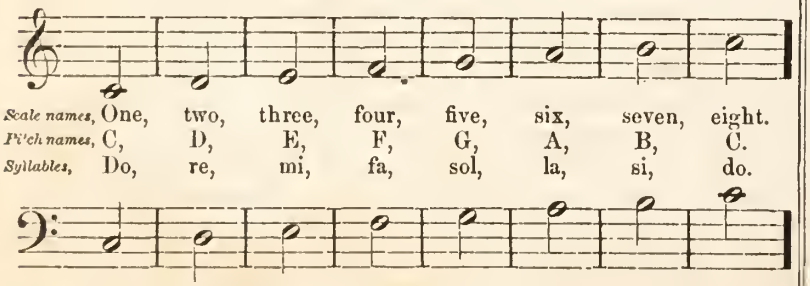
[Male voices may sing from the treble clef, although it is not strictly correct to do so.]

LI. A series of tones having such a completeness is called a

SCALE.

A scale is a family of tones, eight in number, and as a family they have names that describe their family relations. These names are some of the names of numbers.

LII.



[It is not necessary to use the tenor clef until the extension of the scale and the classification of the voices. The men at first may all sing from the base clef.]

LIII. You notice that the tone whose pitch is C (either the lower or the upper), has in this scale one peculiarity over all others, viz.: it is the most satisfactory as a resting or stopping place, or ending—indeed, a piece of music made of the tones of this scale could not sound finished or ended without it. This tone is called the key-note.

[In one of the old musical systems of Europe the syllables do, re, mi, &c., are used as the pitch names of tones; but when the names of letters are the pitch names, as in our country, the syllables are no more the names of tones than the words of a piece of poetry would be. They are used when there are no other words to the music, chiefly for the benefit of the pronunciation, enunciation and articulation.]

LIV. The difference of pitch between any two tones is called an

INTERVAL.

LV. There are two kinds of intervals, larger and smaller, in the scale. The larger are called

STEPS,

and the smaller,

HALF STEPS.

LVI. The intervals between three and four, and seven and eight, are half steps; all the others are steps.

How many tones has the scale? What are their scale names? What is the pitch name of one? What is the pitch name of two? Of three? &c. It is common to drop this more correct phrascology (pitch name or name of the pitch) and say simply, the pitch; as for example, What is the pitch of one? What is the pitch of two? &c. What syllables are sometimes used in singing the scale, and tunes and exercises made from its tones? Are syllables the names of tones? What is one or eight of the tones of the scale called? What is the pitch of our key-note? Is the scale a rhythmic, melodic or dynamic character? What is the difference of pitch between any two tones called? How many intervals are there in the scale? How many kinds of intervals

in the scale? What are they called? What is the name of the interval produced by one and two, or C and D? What by two and three, or D and E? Do intervals belong to Rhythmics, Melodies or Dynamics?

CHAPTER VI.

VARIETIES OF MEASURE.

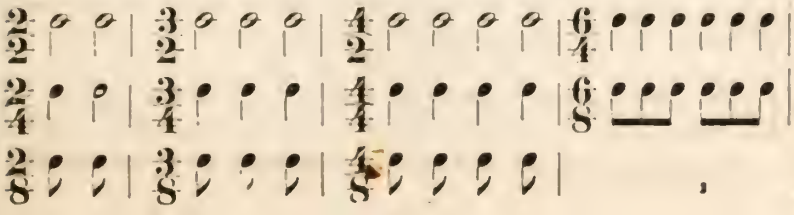
LVII. Thus far each part of a measure has been occupied by a quarter note, or its value. Any other kind of note may be taken for this purpose, and so we have

VARIETIES OF MEASURES.

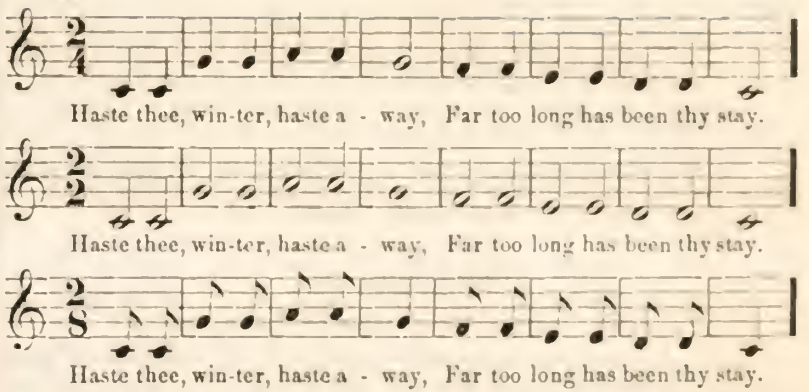
[A tune will sound just the same whether represented with a quarter note (or its value), in each part of the measure, or a half or an eighth. In ordinary vocal music, varieties of measure are unnecessary; but, being in common use, we introduce them.]

LVIII. The different *varieties* of measures, as well as the different kinds, are indicated by figures in the form of fractions. The upper indicating the kind, and the lower the variety of measure.

LIX. There may be as many varieties of measures as there are kinds of notes. The following, however, are those only in common use.



LX.



[The above three examples all represent the first part of the same tune, and would be sung in the same time, and they show that notes do not represent positive, but only relative length.]

How are varieties of measures formed? What form do figures assume to indicate kinds and varieties of measures? Which figure indicates the kind of measure? Which the variety? Do notes represent positive or relative length? Do varieties of measure address the eye or ear? Do they belong to Rhythmics, Melodies, or Dynamics? What position should you take while singing? Should the breath be taken partly or fully? Should the tone be made with much breath or little? Should the throat assume a cramped and distorted, or a natural position? Should the mouth be too close, the tongue too much raised, or drawn back into the throat, or any obstruction offered to the free giving out of the tone? What is the correct sound of the vowels called? (Ans. Good pronunciation). What is the correct utterance of the consonants called? (Ans. Good enunciation). What is the distinct and correct giving of each successive sound in singing called? (Ans. Good articulation).

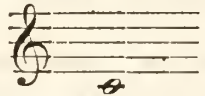
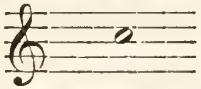
[In a single tone, and in an exercise where there is no particular emotion to be expressed, singers will do well to aim simply at giving out or delivering the voice well, and attending to the other things of vocal culture and notation already mentioned, and not try to produce too much of an emotional tone; that is, not try to make the voice sound large, deep, hollow, sad, &c., but reserve those qualities for words that call for them, and so avoid injury to the voice; for, as the heart can not experience any strong emotion long at a time without injury to the health, so the tone that corresponds to it cannot be produced long at a time without injury to the voice.

This may be one of the reasons why so many voices give out while the health is in other respects good—such tones requiring distention and unusual positions of the throat, and can not safely be persisted in long at a time.]

CHAPTER VII.

EXTENDED SCALE AND CLASSIFICATION OF VOICES.

LXI. It is well for the pupils to understand the difference of pitch that exists between the adult male and female voice. To accomplish this, let all sing *eight* of the scale. They will really sing an octave apart.

the male voices thus:  and the female thus: 

but most of the pupils will suppose that they are singing at the same pitch. There are various modes of making the right of this understood. One very good way is to have the female voices sustain eight, while the teacher (a man's voice) sings from his eight up to theirs. The blending at the last will show that he started an octave below, and came up to their pitch. Then have the men's voices sing their eight, and ask the females to give that exact pitch. Most of them will sing an octave too high at first; but all can soon be brought to see that their one is the same tone as to pitch, as the eight of the men's voices.

LXII. When men sing from the staff with the treble clef, they are not singing the exact pitch indicated, but what is called an eighth or octave below it. So, when women sing from the base clef, they sing an octave above the real pitch indicated there.

LXIII. Tones an octave apart have the same letters for pitch names, because there is such an agreement between them as to make them sound almost as if they were at the same pitch.

LXIV. The following example represents, as it were, a scale of two octaves in compass, and a larger staff made by putting the treble and base together (with one added line). Now, regard the male and female voices as one extended voice. and sing the following exercises, the former singing only on the base clef; and the latter on the treble (of course both singing on the added line).

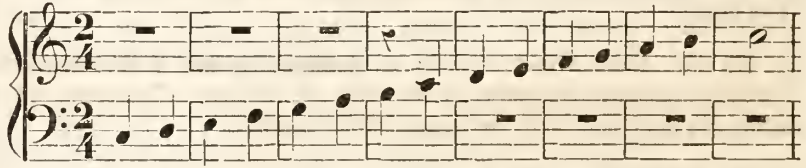
LXV. The character at the beginning that connects these two staves is called a

BRACE.

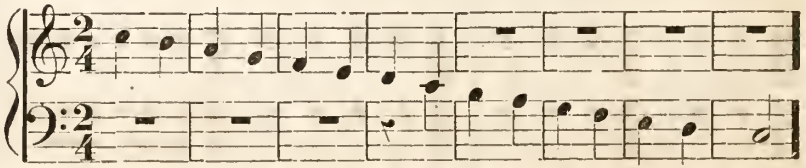
A whole rest is also called a

MEASURE REST,

and is used to fill a measure in any kind of time



Sing we now the up-ward scale, Yes, sing we now the upward scale.



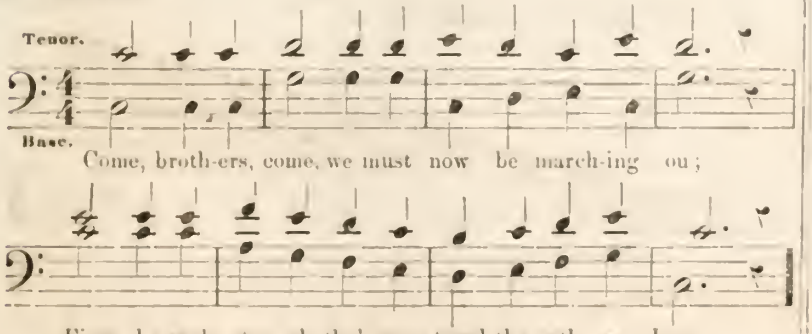
Down-ward, too, and do not fail. Yes. down-ward, too, we will not fail.

LXVI. Hitherto, the men have sung no higher than eight of their scale, or one of the scale represented on the treble staff. Let them now give that tone, and considering it one, go up the scale into the pitch of the treble staff, singing do, re, mi, &c.

LXVII. As it would not be convenient to represent the higher tones of men's voices by notes on the treble staff, we will represent them by added degrees on the base staff.

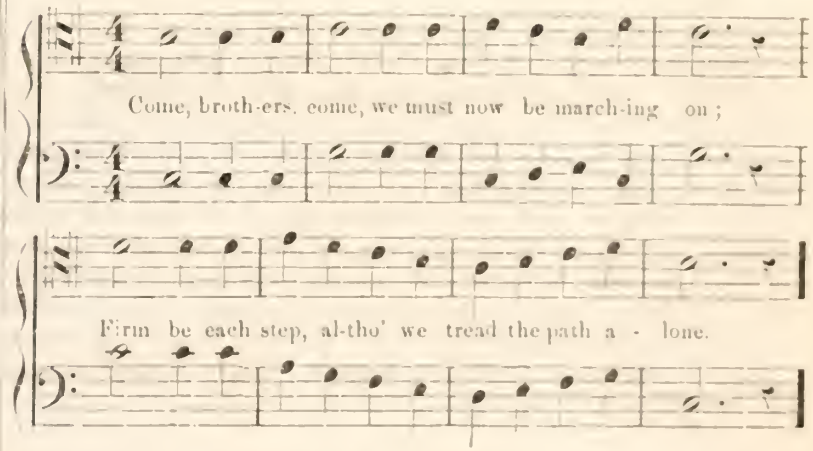
[It would be well here to explain with regard to registers, which subject will be found treated of in another place with other matters of the voice. It will, probably, be the case that some of the voices will have to change to the falsetto at two (D), certainly, some will change at three (E), and still more at four (F), leaving but few that can sing five (G), in the chest register. The pupils should be cautioned against straining their voices—encouraging them, however, to sing the high tones by using the falsetto, a certain amount of cultivation in that register being good for all, although only used in singing, by a certain kind of voice. When this is done, it should be said that those who can sing these higher tones (about F to G) without using the falsetto, may consider themselves *tenors*, or as possessing tenor voices, and in the following exercise may sing the upper part. The remainder of the men's voices may take the lower part, or, as it is commonly called, the base.]

LXVIII.



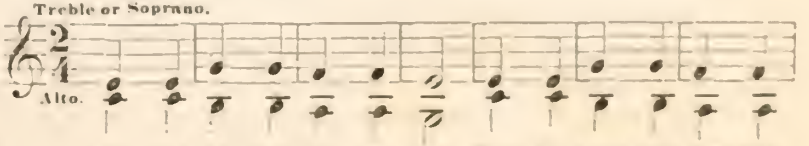
[It might be well to have each part sung alone at first, with the syllables, and perhaps with the words—observing as the first and most important thing, all that has before been taught with regard to the cultivation of the voice, and questioning upon the lessons as may be necessary.]

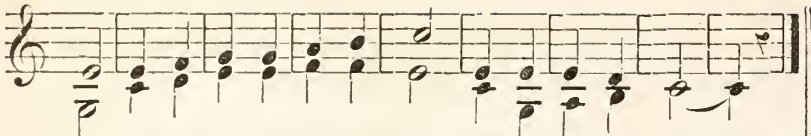
LXIX. It will now be seen why a tenor clef is used. In the following representation of the same song, it will be seen that it is easier for the tenors to read the music, not only because they have a staff to themselves, but because the use of added degrees is avoided.



LXX. Let the female voices sing down into the pitches of the base clef, commencing with what has been one to them, but now considering it eight. Those who can sing these notes firmly, down as low as G, or five of the base scale, can sing what is called ALTO, or SECOND.

LXXI. This part cannot be conveniently written on the base staff, so the treble staff with added lines below, is used



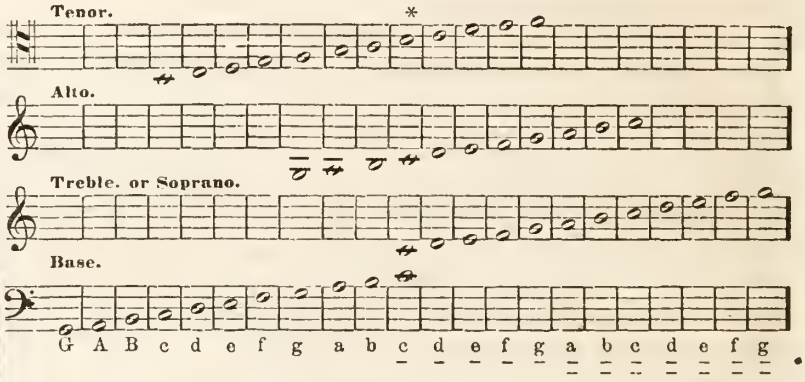


clear, For the har - mo - ny pre - pare With the great-est care.

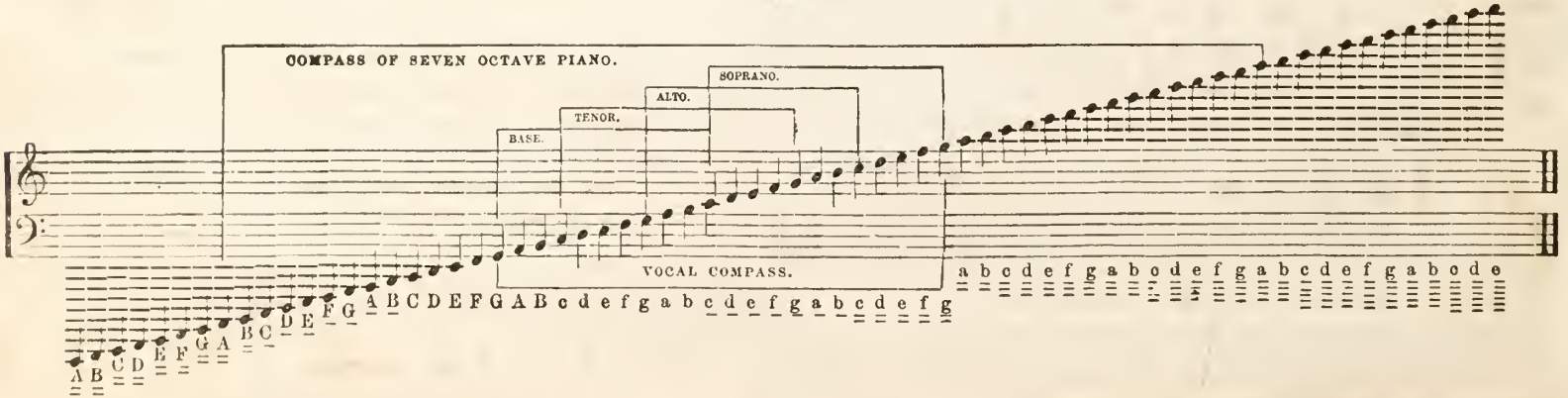
[These parts would also be more easily sung if printed on separate staves.]

LXXII. Let the female voices now sing upward into the pitches represented by the third space, fourth line, fifth line, and space above in the treble staff, to the syllables do, re, mi, &c. (they might, perhaps, finish the scale), and then the men's voices go down into the pitches represented by the second space, second line, first space, and first line of the base staff, to the syllables do, si, la, &c. (perhaps finishing the scale.) The voices may now be named, according to compass, Soprano and Alto (1st and 2d Treble), Tenor and Base. Those who cannot sing high enough to sing Tenor, are advised to sing Base, even if they cannot sing very low, as it is more hurtful to strain the voices upward than downward. The same about Soprano and Alto.

LXXIII. The following example shows the way the four parts are represented in our common vocal music, and also the compass of each part.



* This once marked small *c*, being about the center both of the vocal and of the great or instrumental scale, is called the middle c.



[It will be, of course, noticed that there are several of these scales, or series of eight tones, above (or below) each other, and joined together by each key-note being both one and eight; also, that voices can produce but few of these scales, many kinds of instruments going both higher and lower. As each series is named

as to pitch by the same letters (C, D, E, &c.), it is evident that they should have some mark to distinguish the particular series they belong to. This is done to the eye by large and small letters and dashes, and to the ear by the use of the words large, small, once marked, twice marked, &c. For instance, the pitch indicated by the second space in the base is named small c; the octave above that, (middle c) is named once marked small c; the octave above that twice marked small c, and so on. The octave below the second space in the base is called largo C; the octave below that, once marked large C, and so on.]

[The foregoing diagram represents nearly the highest and lowest tones the ear can appreciate. As to the voice compass, some voices can go higher and some lower than the compass shown here, but these are about the tones used in ordinary vocal music.]

[It will be a pleasant exercise to start at middle C, and all go down as far as possible; then, starting at the same place, go up. Then, beginning as low as any of the voices can sound, go to the highest; then, if you have a piano or cabinet organ, let that begin at the lowest and go up, the voices joining when they can.]

How much difference of pitch is there between the adult male and female voice? When men sing from the treble clef, how much lower do they sing than the pitch indicated? Why do tones an octave apart have the same letters for a pitch name? What is the character called that shows how many staves are to be used at once in a piece of music? What peculiar use has the whole rest? What are the higher male voices called? What the lower? What are the higher female voices called? What the lower? What clef is used to represent the exact pitch of tenor voices? About how many of these eight-pitch scales, or octaves, are contained in the great scale of sounds? How many are used in an ordinary piano? How many in the vocal compass? How many ordinarily in a single voice? Since but seven letters are used as pitch names, how are the different octaves distinguished? What is the once marked, small c called?

CHAPTER VIII

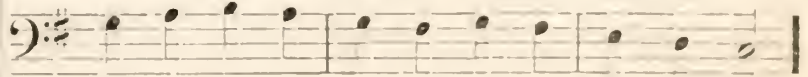
TRANSPOSITION

LXXIV. The teacher will take the pitch G, and considering it in his own mind as eight of a new scale, sing down, thus:

La, la, la, la,

and then ask the pupils to do the same.

Those who have not studied music before will be surprised to learn, that they are not singing F in their descent, but in its place another tone, a half step higher, named F sharp. When this is made manifest, and the sharp explained, the teacher sings an exercise like the following, and asks if C is now a good home, or resting place, or key-note.



[Observe, that the two preceding exercises are not written, but simply sung by the teacher.]

LXXV. From this point it will not be difficult for the pupils to understand, that when F sharp is used instead of F, G becomes the key-note of a new scale family—that A, instead of being six, is two; B, three; C, four; D, five; E, six; F sharp, seven; and G, eight, or one, again.

[As F sharp is much easier sung when in this way than when sung as a chromatic tone (sharp four in the key of C), nothing would here be said about the chromatic, nor would it be explained until after using all the intermediate tones, as they occur in the different major scales. It would be well, however, to *practice* the chromatic and minor scale as well as the major, by imitation, or rote, from a very early period of the school.]

LXXVI. The term KEY is sometimes given to the tones of a scale. The key of C, for example, consists of the tones A, B, C, D, E, F and G, with this difference between key and scale, that these tones in any order, either of succession or combination, are still the key of C, while only a certain order of succession puts them into the form of the scale of C.

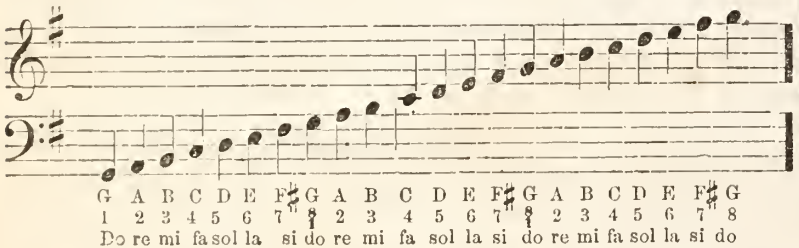
LXXVII. The key of G consists of the tones A, B, C, D, E, F sharp and G, in any order or combination they may have, while they form the scale of G, only when they follow each other in intervals of seconds. We,

therefore, speak of a tune or piece of music as being in the *key* of G, or the *key* of C, rather than in the *scale* of G or C—the key-note, of course, giving the name to the key.

[It would be well now to practice in the key of G, by calling for various tones, the pupils applying "do" to one, "re" to two, "mi" to three, &c., bringing out the various intervals.

LXXVIII. It will be easily seen here that the line and spaces of the staff that stand for the pitch whose name is F, are of no use as they are now, because we have no such pitch in the key of G. From this it is easy to show, that the character called a sharp modifies those lines and spaces, so that they no longer stand for F, but for F sharp.

[The attention of teachers is called to the fact that it is much easier to sing F sharp as one of the tones of a diatonic scale rather than as a chromatic tone; and much easier to represent it by modifying the line or space of the staff once for all throughout the entire tune, than to do so only for a measure or part of a measure, as is done by an accidental—consequently, that the key of G properly comes before the introduction of sharp four, or any other tone of the chromatic scale.]



LXXIX. Since F sharp is a half step higher than F, it will be found that the steps and half steps occur in the same order in the scale of G that they did in the scale of C.

LXXX. The sharp, in the preceding lesson, not only modifies the degree of the staff on which it is placed, but every other degree named F; and when so placed, is the SIGNATURE of the key of G. The absence of the sharp is the signature of the key of C.

[If the pupils do not yet realize that they sing F sharp instead of F, it is easy to make it apparent by singing down from G, sometimes giving F, and sometimes F sharp.]

LXXXI. If you substitute C sharp for C, having all the other pitches the same as in the key of G, you will have a key or family of tones, of which the key-note is D.

LXXXII. The scale of D then consists of the tones D, E, F♯, G, A, B, C♯ and D, and will be just as easy to sing as the scale of C, because the steps and half steps occur in the same order.

[These tones, named with the word sharp, are no more difficult than the other tones when used in this way.]

LXXXIII. If you substitute G sharp for G, having all the other pitches as in the key of D, the result will be the key of A.

LXXXIV. The scale of A consists of the tones A, B, C♯, D, E, F♯, G♯ and A.

LXXXV The key of E consists of the tones A, B, C♯, D♯, E, F♯ and G♯. The scale of E consists of these tones in order from E to E inclusive.

LXXXVI. The key of B consists of the tones A♯, B, C♯, D♯, E, F♯ and G♯. The scale of B consists of these tones in order from B to B inclusive.

The key of F sharp consists of the tones A♯, B, C♯, D♯, E♯, F♯ and G♯. The scale of F♯ is from F♯ to F♯ inclusive.

[It will be seen from the foregoing that a key consists of seven tones, but a scale, to be complete, must have eight.]

LXXXVII. These pitches, which have been named by the word sharp, are sometimes, for convenience, named in another manner; for instance, the pitch between A and B, which was before named A sharp, is also sometimes called B flat, and a character called a flat is used to make the staff stand for this pitch when occasion requires.

LXXXVIII. The flat makes any degree of the staff on which it is placed stand for a pitch a half step lower than it does in the key of C.

LXXXIX. If you substitute B flat for B, having all the other pitches the same as in the key of C, the key of F will be the result. The scale of F consists of the tones F, G, A, B♭, C, D, E and F.

XC. If you substitute E flat for E, keeping the other pitches as in the key of F, the result will be the key of B flat. The scale of B flat consists of the tones B♭, C, D, E♭, F, G, A and B♭.

XCI. The scale of E flat consists of the tones E♭, F, G, A♭, B♭, C D and E♭. The key of E flat consists of these tones in any order.

XCII. The scale of A flat consists of the tones A♭, B♭, C, D♭, E♭, F, G and A♭.

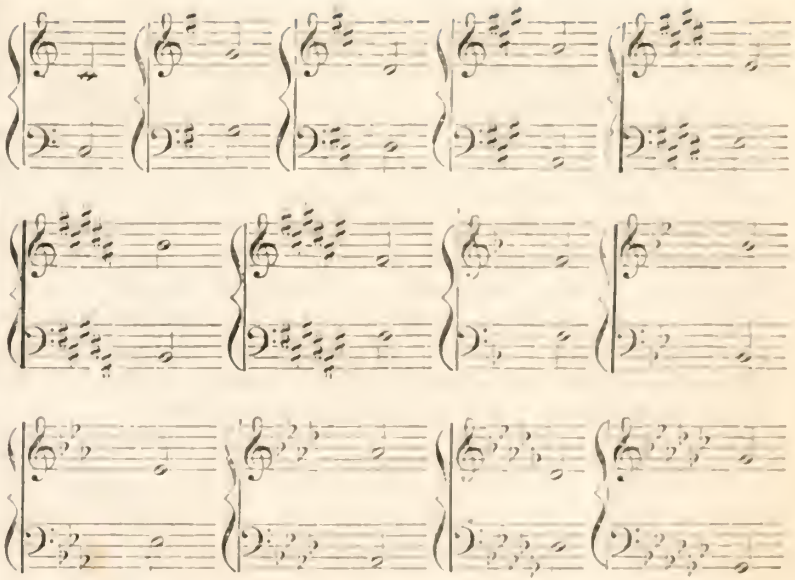
XCIII. The scale of D flat, consists of the tones D♭, E♭, F, G♭, A♭, B♭, C and D♭.

XCIV. The scale of G flat consists of the tones G♭, A♭, B♭, C♭, D♭, E♭, F and G♭.

[These scales are easy to sing because the steps and half steps occur in the same order in each. In fact, the tones named by the words sharp and flat are used for the purpose of making this order of intervals, that the scales may be thus easy and natural; and these tones, when used in this way, are no more difficult to sing than any others, and are just as *natural*—using that word in its ordinary signification.]

[It will now be seen that a tone has two relations; one to the key in which it occurs, and another to the great scale of sounds. For instance: the tone C is *one* in one key; *two* in another; *four* in another; *three* in another, *six* in another, &c. It has, however, always its place or absolute pitch among all the sounds (irrespective of keys), that the ear can appreciate. So numerals are used as the names of *relative* pitch (scale relations), and letters as the names of absolute pitch.]

XCV. The following table shows the staves properly modified by sharps and flats to indicate the keys above mentioned.



What are the names of the pitches of the tones that make the key of G? (Begin the naming with A.) What pitch is used in the key of G that is not found in the key of C? What in the key of C, that is not in the key of G? What tones make the key of D? What tones are here that are not in C? What that are not in G? (and so on of all the scales.) How many tones does it take to make a key? How many to make a scale? How does a key differ from a scale? What is a key-note? How much higher is F sharp than F? How much lower than G? How much lower than G is G flat? How much higher than F is G flat? Is the difference between F sharp and G flat a difference in name or sound? How does it affect a line or space of the staff to place a sharp upon it? What is the effect of a flat? Do sharps and flats af-

fect notes directly? (*Ans. No.*) *What do they affect?* (*Ans. The staff only.*) *Are the pitches in these scales that are named by the use of the word flat or sharp, any harder to sing than the others? What is the pitch of one in the scale of C? Of two? What is the pitch of one in the key of G? Of two? Of three in the key of C? Of three in the key of G? Of three in E? In A? What is four in C? In G?* (*and so on through all*). *What is the name of the interval caused by one and two of any of these scales? Two and three? Three and four?* (*and so on through all*). *What is the signature of the key of G?* (*Ans. One sharp*). *What to the key of D? What to A? E?* (*and so on through all*). *What syllable do you apply to one in any key? Where do you get the pitch names of tones? Where the relative or scale names? What is* RELATIVE *pitch? What is* ABSOLUTE *pitch? Are syllables the names of tones?*

CHAPTER IX.

MODULATION AND ACCIDENTALS.

XCVI. A piece of music begins and ends in the same key, but another key is often introduced during its progress.

XCVII. Going from one key to another during a piece of music is called

MODULATION.

Modulation is, therefore, indicated by changing the signification of the lines or spaces of the staff somewhere *in the tune*, instead of at the beginning. The characters that do this are called

ACCIDENTALS,

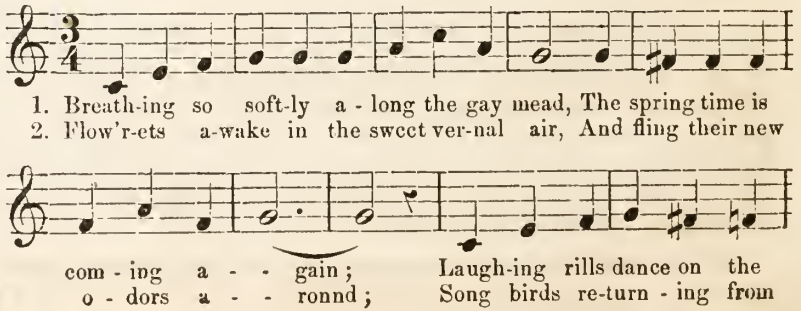
when so used.

XCVIII. If a line or space already modified by a sharp, or a flat, is to be restored to its original signification, a character called a *natural* (♮), is made use of. Sharps, flats and naturals, when used as signatures, affect the lines or spaces upon which they are placed, *throughout the tune*, or until contradicted by another signature, or by accidentals; whereas, the same characters when used as accidentals, only affect the line or space upon which they are placed *to the end of the measure* in which they occur. This rule has but one exception, viz.: when the last note of the measure is on the degree of the staff affected by the accidental, and the first note of the next measure is on the same degree, the effect of the accidental continues through that measure also, thus making it possible to continue the effect of an accidental through many measures.

XCIX. The effect of an accidental may at any time be done away by another accidental.

C. In the following tune, the introduction of the tone F sharp instead of F, brings in the key of G, which, in this case, continues through the second line.

The natural in the third line stops the power of the sharp (which otherwise would continue through the measure), and makes that space of the staff stand for F again. The B flat brings in the key of F, but the effect of that accidental does not continue beyond the measure in which it occurs.



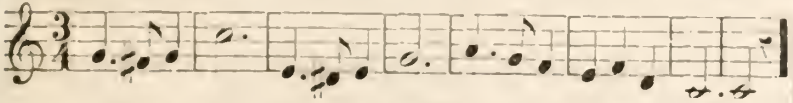
hill-side a - bove, And mur-mur a - way on the plain.
far dis-tant climes, With joy make the wood-lands re - sound.

When another key is introduced in the course of a piece of music, what is said to take place? How is modulation indicated? What are the characters called that do this? If a degree of the staff already modified is to be restored to its former signification, what character is used to indicate it? When sharps, flats, or naturals are used as signatures, how far does their power extend? When used as accidentals, how far? What is the exception?

CHAPTER X.

CHROMATIC SCALE.

CI. A tone not belonging to a key may be introduced and passed over so quickly as not to give the impression of a change of key. For example:



O the glad day, O the glad day, When they came back from the war.

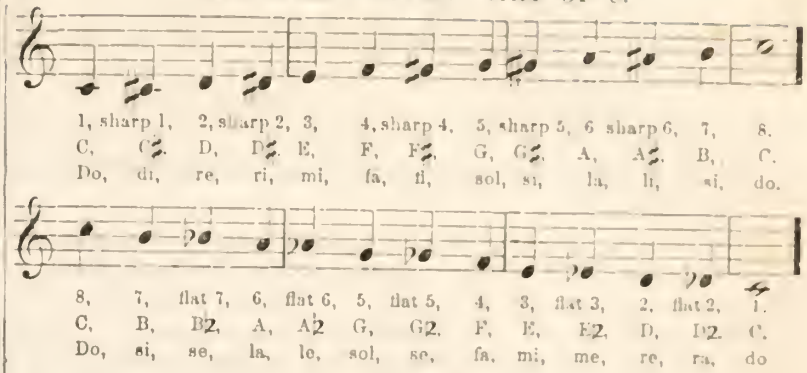
CII. Such tones are called CHROMATIC TONES. Take any scale and introduce these tones wherever it can be done (wherever the interval is a step), and you have the

CHROMATIC SCALE

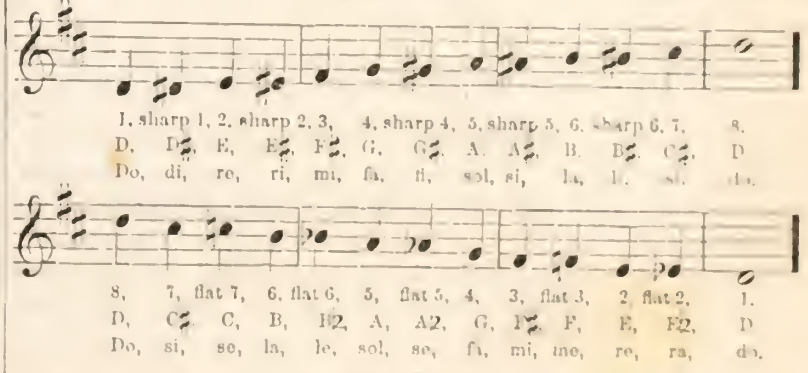
The scale we have already, may be called the

DIATONIC SCALE.

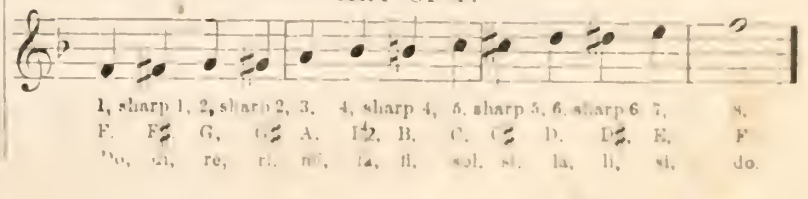
CHROMATIC SCALE. KEY OF C.

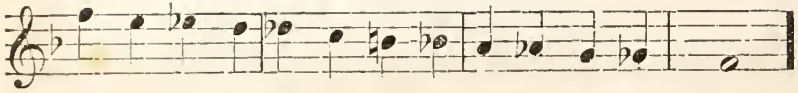


KEY OF D.



KEY OF F.





8, 7, flat 7, 6, flat 6, 5, sharp 4, 4, 3, flat 3, 2, flat 2, 1.
F, E, E♭, D, D♭, C, B, B♭, A, A♭ G, G♭, F.
Do, si, se, la, le, sol, se, fa, mi, me, re, ra, do.

[Since sharps, flats and naturals do not affect notes, but degrees of the staff, chromatic tones cannot be indicated in a signature.]

When a tone not belonging to a key is passed over so quickly as not to change the key, what is it called? How is the chromatic scale formed? How many tones has the chromatic scale? What are their scale names? What their pitch names? What syllables are affixed to them? What syllables are applied to them? What kind of interval occurs in the chromatic scale?

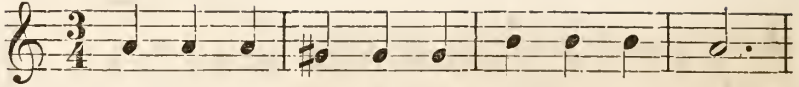
CHAPTER XI.

THE MINOR SCALE.

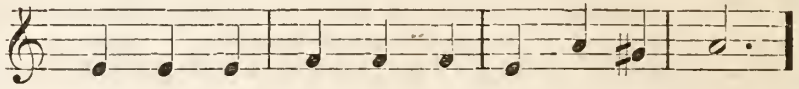
CIII. Take away five in either of the keys we have been using, and substitute a tone a half step higher, and a great change will be made; not only another key will be the result, but it will be a key of a different kind, more sad and mournful. Take out G from the tones that make the key of C, for example, and put in its place G sharp, and you have a key of this kind. It is called a *minor key.*

CIV. The keys we have been using are called *major keys.* (There are no chromatic keys—chromatic tones come into major and minor keys).

CV. Here is a tune in this key that is made of the tones A, B, C, D, E, F, and G sharp. Try to tell by the sound what the key-note is.



1. Sad-ly a - round us the au-tumn leaves fall,
2. Deep in the for - est the gloom-y winds sigh,



While the dark clouds hang a - bove like a pall.
Bird songs and flow - ers no long - er are nigh.

[The G sharp, which is one of the tones of this key, is represented by an accidental, and not in the signature. One reason for this is, that relative keys may have the same signature; another is, that another kind of minor scale has G in it as well as G sharp.]

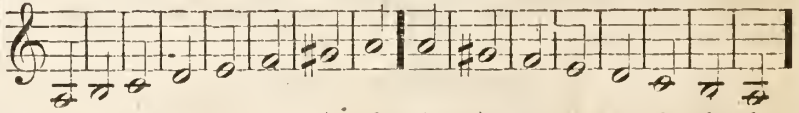
CVI. The key-note here is A.

CVII. The key of A minor is said to be the relative minor to the key of C major.

CVIII. Every major key has its relative minor, and every minor its relative major.

CIX. That which is six in a major key is one in its relative minor, and that which is three in a minor key is one in its relative major

CX. SCALE OF A MINOR.



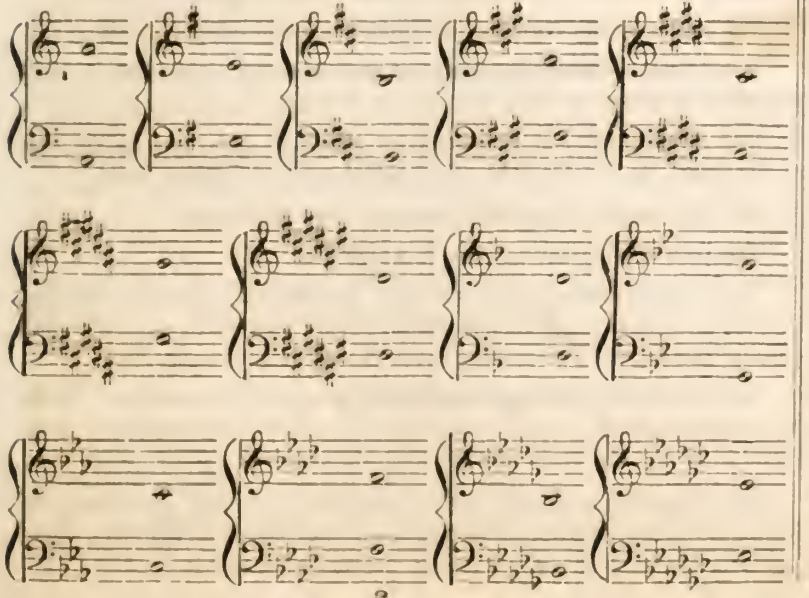
1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1.
A, B, C, D, E, F, G♯, A, A, G♯, F, E, D, C, B, A.
La, si, do, re, mi, fa, si, la, la, si, fa, mi, re, do, si, la.

CXI. A degree of the staff that is already modified by a sharp, can be made to stand for a pitch still half a step higher by placing upon it a character called a double sharp (×), and a character called a double flat (𝄫), makes a degree of the staff already affected by a flat, stand for a pitch still a half step lower.

[It will be remembered that keys having the same signature are said to be *relative keys.*]

CXII. The following table shows the signatures and key-notes of the minor keys.

[There are several kinds of minor scales. The one used here is generally considered the best. It is called the harmonic minor scale.]



How is the minor key made from any major key? What tones make the key of A minor? What the key of E minor? (and so on through the keys). What is the relative minor to C major? What is the relative major to A minor? What is the relative minor to G major? What the relative major to E minor? (and so on through the keys).

CHAPTER XII.

DYNAMICS.

CXIII. If you sing a sound with medium strength, it is said to be mezzo (pronounced metzo), and is indicated by this word or its abbreviation.

CXIV. The following table gives the names and abbreviations of the different dynamic degrees, with their meanings.

Pianissimo (*pp*), very soft.
Piano (*p*), soft.
Mezzo piano (*mp*), between medium and soft.
Mezzo (*m*), medium.
Mezzo forte (*mf*), between medium and loud.
Forte (*f*), loud.
Fortissimo (*ff*), very loud.

CXV. The following table shows other dynamic names and characters, which are, however, made known under the head of EXPRESSION.

Organ tone (▭), a tone commenced, continued and ended with the same strength.

Crescendo (cres. or <), commencing soft, and gradually increasing.

Diminuendo (dim or >), commencing loud, and gradually diminishing.

Swell (<>), a union of the crescendo and diminuendo.

Pressure tone (<), a sudden crescendo.

Forzando (>), a sudden diminuendo.

What is the name in music for a very soft tone? What is its abbreviation? What is the musical name of a soft tone? What is its abbreviation? (and so on through the table). What is an organ tone? What is a crescendo? (and so on.)

CHAPTER XIII.

MISCELLANEOUS.

CXVI. Where different tones are closely conneeted, they are said to be LEGATO. Such a style is indicated by a eurve (⁀), over or under the notes.

CXVII. When sueh a line is placed over or under two notes on the same degree of the staff, it makes them stand for one sound, and is then ealled a tie.

CXVIII. When tones are made that are disconneeted—as it were pointed—they are said to be STACCATO. This style of performance is indieated by characters like the following, one over each note (ꞏ ꞏ ꞏ ꞏ).

CXIX. Half way between *legato* and *staccato*, is MARCATO, indieated by a dot over each note.

CXX. A PAUSE (𝄐), placed over or under a note, indicates that the tone to be sung should be prolonged beyond the time usually indicated by the note.

CXXI. Dots placed before a bar, signify REPEAT. Their influence extends back to the beginning of the pieee, or to a double bar, or to dots placed across the staff.

CXXII. DA CAPO, or D. C., signifies go back to the beginning, and close at the word FINE. DAL SEGNO, or D. S., signifies go baek to the sign 𝄋.

CHAPTER XIV.

THE VOICE.

CXXIII. It may be well to present here, in a condensed form, those points in vocal culture whieh, in addition to what have been mentioned, are useful for singers to kuow, and as oeeasion may require, to practiee.

The organs of the voice may be enumerated and defined as follows:

THE LUNGS.—Something like sponges that may be distended or compressed at pleasure, by filling their eells with air, and breathing it out again.

THE ABDOMINAL and INTERCOSTAL MUSCLES, under and at the sides of the lungs, that do the work of distending aud eompressing them.

The WINDPIPE or TRACHEA that goes from the lungs to

The LARYNX (Adam's apple), in which are

The VOCAL CHORDS; which consist of two muscles, something like lips, that when brought together, and the air forced between them, vibrate and produce the voice. The opening eaused by these museles is called

The GLOTTIS, which may be called the mouth of the windpipe. If the tone could be heard just as it eomes from the glottis, without a place to resound in, it would probably be anything but agreeable; but it passes into

The PHARYNX, a flexible eavity, whieh may be seen just above the roots of the tongue, and there receives to a great degree its musical quality, and then to the mouth, where it may be formed into words.

BREATHING.

The breath should be taken by spreading the ribs apart and raising them upward, at the same time drawing in at the waist. When the lungs are thus filled, they seem to press upward, and to be fullest and most distended at the top, which is the best possible position for managing the breath, and for giving the singer confidence that it will not give out. This latter condition is, however, not fully attained unless the use of the breath in singing be in the right way, and that includes the two following important things, viz.: making use of as little breath as possible, and holding the abdominal muscles firmly in their *drawn in* position. In words, the breath should generally be taken only when marks of pronunciation or rhetorical pauses would be proper. Taking the breath in the syllables of a word, or after unaccented words, should be avoided.

DELIVERY OF THE VOICE.

A good delivery of the voice depends upon adjusting the vocal organs for each word or vowel sound, so that there shall be no unnecessary obstruction by lips, teeth, tongue, or contraction of the throat. Some of the words and sounds of our language are much better for forming and delivering the tone than others; still, the words should not be sacrificed to the sound, although they may sometimes render a good delivery difficult. Common faults in this matter are closing the lips or teeth too much, raising the tongue or drawing it back into the throat, and contracting the throat.

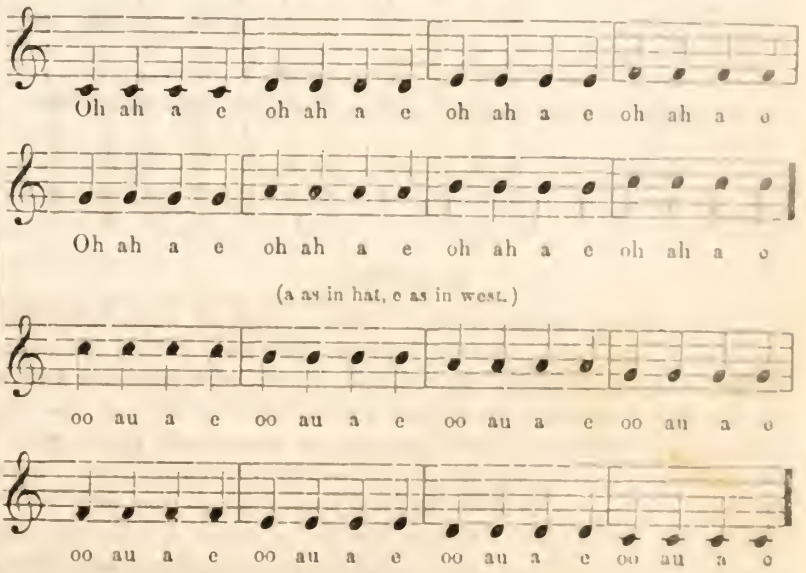
PRONUNCIATION AND ENUNCIATION.

Good pronunciation depends upon forming and giving the vowel sounds correctly, and good enunciation upon the distinct utterance of the consonants. As more strength in the various muscles of articulation is required for singing than for ordinary speaking, frequent practice of the elements alone, separated from words, is very beneficial.

VOCAL ELEMENTS.

Give each vowel its exact sound, and see that the tones are well formed and delivered. Do not distend the pharynx, or in any way try to make the voice *emotional*, for there is here no emotion to be expressed. Simply see that the tones are given without obstruction from lips, tongue or teeth, that the lungs are well and rightly filled, and the breath properly used, and that the vowel sounds are pure and exact. Sing two or more measures in a breath, if you can, but do not exhaust the lungs. Connect the four vowels well together.

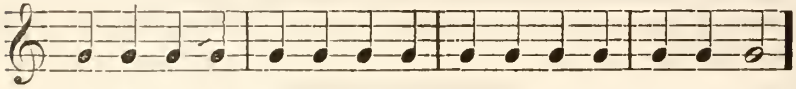
(a as in fate, e as in meet.)



CONSONANT ELEMENTS.

Observe that you are to give the sounds that these letters stand for in

the language, and not the names of the letters themselves. For instance, l indicates the first of the two elements that make the word "la," which is given while the end of the tongue is held against the roof of the mouth just back of the front teeth—the sound, of which m is the sign, with the mouth closed; n as in no, v as in vow, th as in thou, d as in do, b as in bow, g as in go, r as in row, which should be rolled or trilled, not much, but enough to give force and distinctness.



1.	l	l	l	l	l	l	l	l	l	l	l	l	l	l	l	
2.	m	m	m	m	m	m	m	m	m	m	m	m	m	m	m	
3.	n	n	n	n	n	n	n	n	n	n	n	n	n	n	n	
4.	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	
5.	th	th	th	th	th	th	th	th	th	th	th	th	th	th	th	
6.	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	
7.	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b	
8.	g	g	g	g	g	g	g	g	g	g	g	g	g	g	g	
9.	r	r	r	r	r	r	r	r	r	r	r	r	r	r	r	

REGISTERS.

All singers can produce series of different kinds of tones, technically called Registers; and, if they sing through the whole extent of the voice, cannot avoid making them. For example, a male voice beginning with a low tone cannot ascend to his highest without breaking more or less distinctly into a more feminine and fluty kind of tone, usually known as falsetto. It is a singular fact, that all voices—both of men and women—make the change of register in about the same place. All go from their lowest tone up to about middle C (say from middle C to the G next above), with a firm and masculine kind of voice, called the lower or chest register, then a rounder and more fluty kind of voice begins, and continues to about one octave above middle C; and this is called in women's voices the medium register, and in men's voices the falsetto. At about this point another change takes place, and the voice again assumes a firmer and more ringing quality, which continues upward through the remainder of its compass. This is called in women's voices the upper register, but in men's voices not named, as it almost never used. Indeed, men use the second register, or falsetto, but little, and many voices not at all—the lowest, or chest register being that which includes almost all their available tones. Some female voices make excellent use of the few tones of the chest register that are allotted to the sex, while others use it too much and too high; and still others, who, from natural organism or neglect, have so little strength in its tones, that they make but little use of it. The medium and upper registers are, consequently, the most important to the female voice. It is not desirable that the break from one register to the other should be removed, for by it beautiful effects are sometimes produced. The great work is equalizing these registers, and it is accomplished by practicing on the lower tones of the medium register, until they become more firm, like those of the lower, and modifying the upper tones of the lower register, until they come nearer the quality of the medium. Those who sing alto are often tempted to carry the chest register too high, not only producing, in doing so, a harsh, masculine tone, but weakening the lower part of the medium register, and injuring, if not destroying, the symmetry that should exist in every cultivated voice. The practice of the registers is excellent for every voice, if they are kept in their proper limits. No voice is injured by singing where it produces the tone easily; but the organs of the voice, like other parts of the body, may be strained and overworked, and as it were sprained and even broken.

QUALITIES OF TONE.

All persons who have the capacity to experience the different kinds or grades of joy and sorrow, fear, reverence, awe, &c., have the organs and powers for giving them exact and true expression, and the different sounds of the voice, that are used for this purpose are technically called qualities of tone. The pharynx is the organ by which the qualities of tones are prin-

cipally made, and when guided by right understanding of this subject, and accustomed to be shaped into the right form to express the emotions of the singer, becomes wonderfully sensitive to every shade of feeling. Some singers seem to adjust the pharynx to produce one quality of tone, and this tone they never vary except to make it louder and softer. If a base, he distends the pharynx, perhaps, so that he may get the large or deep quality that he delights in; and this prevails, whatever may be the subject of his song. Such a person seems always to be thinking of his voice, instead of what he is singing about, and, of course, never gives a true expression, excepting to words that belong to that quality. Another has a preference for a different quality; but his performance is liable to the same objection, if he does not change according to the emotion to be expressed.

The following table, from Palmer's "Rudimental Class Teaching," shows at a glance all the sounds of our language.

A has four sounds—ale, arm, all, at.
B has one sound—babble.
C has four sounds—city, come, discern, ocean.
D has two sounds—deed, effaced.
E has two sounds—eel, ell.
F has two sounds—fife, of.
G has three sounds—gem, gone, mirage (*me-rush*).
H has one sound—high.
I has two sounds—isle, ill.
J has one sound—June.
K has one sound—kirk.
L has one sound—listlessly.
M has one sound—mum.
N has two sounds—noon, bank.
O has three sounds—ode, moon, bon.
P has one sound—peep.
Q has one sound—queen.
R has two sounds—farm, bright.
S has four sounds—so, as, sure, treasure.
T has two sounds—title, portion.
U has three sounds—mute, up, full.
V has one sound—vivid.
W has two sounds—way-ward, pow-wow.
X has three sounds—sex, exist, Xerxes.
Y has three sounds—yet, rhyme, hymn.
Z has two sounds—fizzle, azure.
Ch has three sounds—check, chagrin, choir.
Gh has three sounds—cough, aghast, furlough.
Ph has one sound—nephew.
Th has two sounds—thin, then.
Wh has one sound—when.
Oi has one sound—oil.
Ou has two sounds—found, soup.

The foregoing subjects may be taken up at any time in the progress of a class, and practiced upon more or less, according to circumstances. The opening of each lesson is a good time to do this; and a good way is, to have the teacher sing as he wishes the pupils to sing, and have them imitate. The exercise should follow from teacher to pupil without loss of time, and with constant variety. He can in this way give out just such tones and vowel sounds and words as are most needed, and in the way they should be done, and make the work more lively and interesting than by using either book or blackboard; or, he can call for tones of the scale (after they have learned the scale), making a point of whatever he is practicing.

As before intimated, it would be well to practice the major, minor and chromatic scales by rote from an early period. Such practice is not only of great importance in the real work of learning to sing, and of training the musical perceptions, voice and taste, but may be made very interesting. The teacher sings such a tone, or phrase, or scale, or part of a scale, as he wishes the class to learn, and they give it after him—first one, then the other (teacher and class), in perfect time—the teacher adapting his examples to their capacity and their needs, and drawing, perhaps, his examples and illustrations from the surrounding circumstances. This course keeps the work fresh and full of life, the teacher making constant variety in his examples, and the class watching with interest the new things that the teacher brings out, and always keeping themselves ready to "follow the leader."

This plan of alternate singing between teacher and pupils is excellent for improvement in all the points of vocal culture: and since music is so eminently an imitative art, this is a legitimate and orderly way of making attainment in it.

It is quite an art to do this kind of work, for it requires not only knowledge and musical skill, but fertility of invention, and great readiness and aptness in "turning things to account." However, "practice makes perfect," in this as in other things, and all who will, may acquire it in some degree.

It is an excellent plan to spend the first half hour of each lesson in this "*viva voce*" (living voice) teaching and practice, and preparation for it on the part of the teacher will be time well spent. The major, minor and chromatic scales, the elements of language, the different qualities of tone, exercises for execution and expression, and many other things in music, are, doubtless, best learned in this way.

CHAPTER XV.

ELEMENTARY HARMONY.

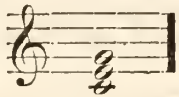
CXIV. We have called the scale a family of tones, with C for the principal one, or, as it were, the head of the family. Each tone of the scale may in turn be the principal of another kind of family, called a chord. A chord consists of three or more tones of different pitches heard together.

The chord family is different from the scale family, inasmuch as it consists of tones heard together, while the scale consists of tones heard one after another, or, the scale consists of seconds *succeeding* each other, while the chord consists of different intervals produced *simultaneously*.

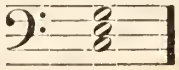
When we hear a choir sing, or a band play, or a piano or an organ, the music consists mostly of a succession of chords. The one most used is called the common chord.

The common chord is made by taking any tone, and giving it, with its third and fifth, or, in other words, by considering any tone of the scale *one*, and finding from it, *three* and *five*, and then combining them together. Let us take C as *one*, all singing it to "la;" now sing *three* from it, or a third (remember that intervals are always reckoned upward, unless otherwise especially directed); now *five* from it, or a fifth. Now choose which you please, the principal tone, or its third or fifth, and give them all together. In doing this, you are producing the common chord of C.

The female voices are singing what would be noted thus:



The male voices what would be noted thus:

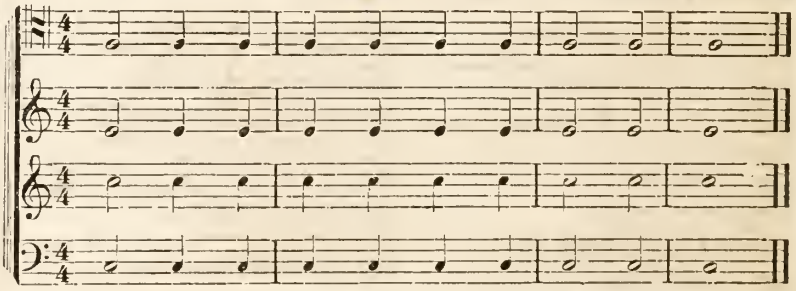


And both are right: and were one, three and five to be given in a still higher scale, or in a lower one, they would be right also. Any possible combination of the tones C, E and G, or all the tones named with these letters, make only the common chord of C.

In the study of chords every tone and its octave are regarded as the same; for example, in the chord of C, every C is regarded as one, or eight; every E, three; and every G, five—so that any E is the third in the chord of C, and any G the fifth. According to this, there are but three different tones in the common chord, although by doubling them or adding their octaves, you may increase the number.

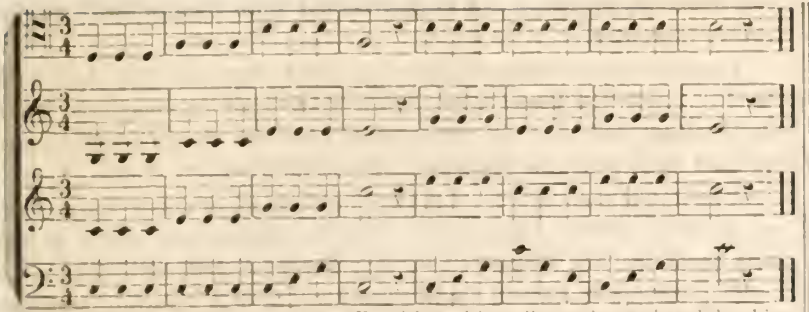
Vocal music is mostly written in four parts; therefore, to give each part a tone, one of the tones of the common chord must be doubled, or its octave taken. We have *one*, *three*, *five*, and *one* or *eight*; or, we may have *one*, *three*, *five* and *five* (at the same pitch, or an octave above or below); or, we may double the third, although that is avoided as much as possible.

Bases sing *one*, altos *three*, tenors *five*, and sopranos *eight*. This would be represented thus:

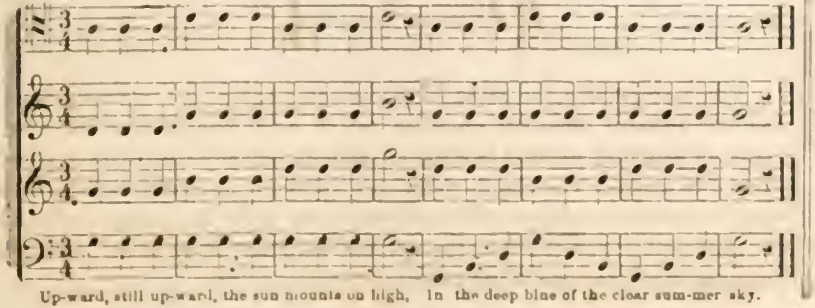


Sing we in har - mo - ny, our na - tive land.

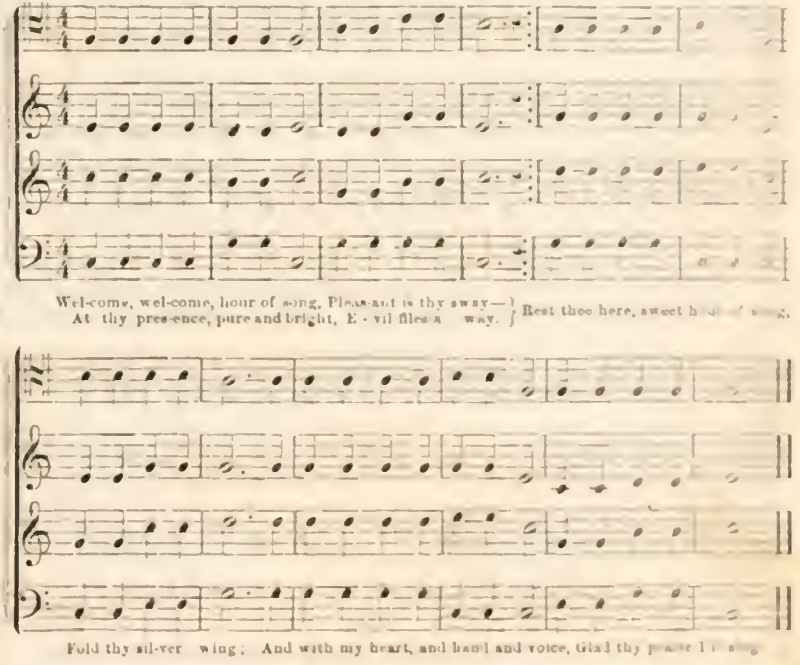
If any possible combination of the tones C, E and G will make the common chord of C, it follows that the common chord of C may have many forms. In the following lesson, some of the forms are given that it may have within the vocal compass. Observe that all the tones of this lesson are in the common chord of C. Please notice while you sing, whether you are giving the principal tone of the chord, or its third or fifth.



Now, let us take another tone of the scale, and build a common chord upon it. Let it be *five*—*five* of the scale is then taken as *one* of a chord, and as the pitch of *five* is G, the chord is named the chord of G. What is a third from G ? or, if G is one, what is three? What is a fifth from G, or five, in the chord of G ? The common chord of G is then composed of the tones G, B and D. All sing these tones, giving them one after the other ; then, choosing which you please, sing them all together. You observe that the lesson consists of different forms of but one chord, that which is formed on G, or five of the scale. It will be an excellent plan to name before singing, the tones each part has (first, third, fifth, or one three, five).

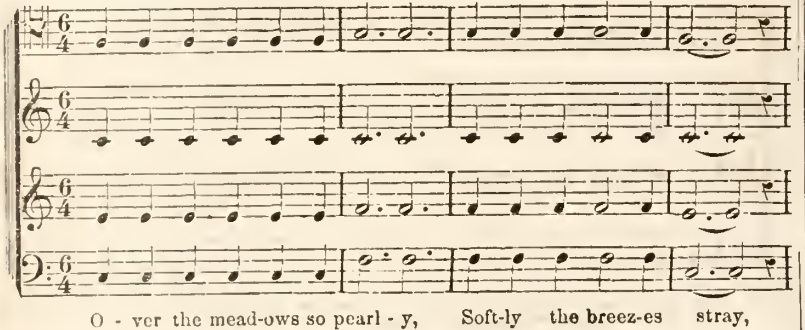


Let us now sing a song in which we shall have alternately the common chord of C, and the common chord of G, or the chord formed on *one* of the scale and chord formed on *five*. It will be a very good plan to name the chords before singing. As the tone G belongs to both chords, when you see that note in the part you sing, you will have to notice the other parts before you can tell which chord it belongs to.



Let us now form a chord on *four* of the scale. All sing *four*, then a third above it, now a fifth. We see that taking *four* of the scale as one of the chord, *one*, *three* and *five* gives us F, A and C, or the common chord of

F. Now practice different forms of this chord in lessons like the preceding. Notice the fact that the tone C belongs not only to the chord of C, but to the chord of F (just as G belongs both to the chord of C and the chord of G). Let the pupils name the chords in the following lesson, which consists of the three chords introduced—the chord on *one* of the scale, the chord on *five* of the scale, and the chord on *four*.



We could form a common chord on *two* of the scale, on *three*, and on *six* and *seven*; but the common chords of these tones sound very differently from those that we have; and as they are but little used, we will not introduce them here.

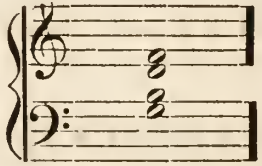
The key-note, in music is sometimes called the Tonic, and the chord founded upon it the Tonic chord. *Five* of the scale is sometimes called the Dominant, and *four* the Subdominant; and the chords founded upon them are often called the Dominant and the Subdominant chords.

All sing the tonic chord. Take any tone you please; now again, singing the words "Hail! happy day." Sing the subdominant chord to the same words, now the dominant, and after that the tonic to end with.

You will find that it will not be satisfactory to close a piece of music on any other chord than the tonic chord. What tone of the scale is the tonic chord founded on? What the dominant? What the subdominant?

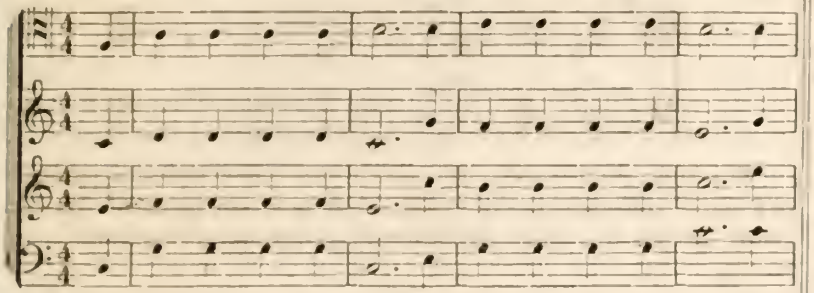
Bases sing one of the dominant chord, tenors three, and altos five (G, B, D).

We will now make a new chord, by having the soprano add F, or *seven*, to this common chord. This makes what is called the chord of the seventh, and would be represented thus:

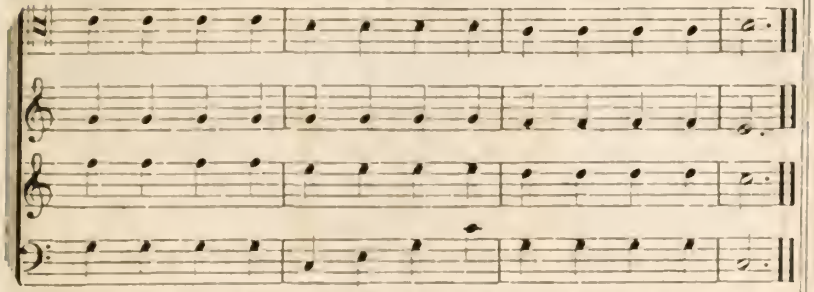


You perceive that the chord of the seventh, unlike the common chord, has four different tones—the tone on which it is founded, and its third, fifth and seventh; or, it is like the common chord, only with a seven added instead of eight. The chord of the seventh does not sound well, founded upon the tonic or subdominant, so we shall use it for the present only on the dominant. The chord of the seventh may have more forms than the common chord, because it has more tones.

In the following lesson, the tonic chord is occasionally introduced, because it is not pleasant to stay too long at a time upon the chord of the seventh. It is, of course, understood that any possible combination of the tones G, B, D and F, is only the chord of the seventh of G.

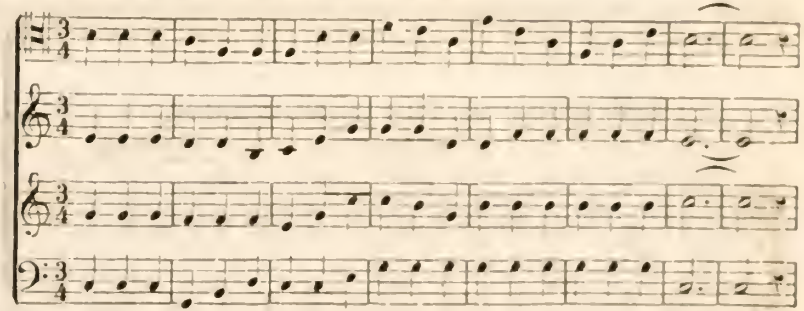


Now gent - ly flows the song, Now firm - er and more strong; Now

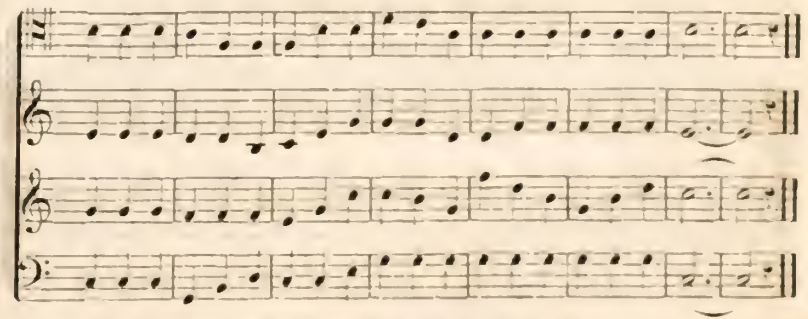


loud - er still, with right good will, The joy - ful notes pro - long.

It will be seen that the common chord is sometimes used without a fifth, and the chord of the seventh sometimes without a fifth, and sometimes without a third. This is done partly because it would not always sound well, and would be difficult to have a part (soprano, alto, tenor or base), jump about so as to make the chord full, and partly for other reasons which we cannot now explain. Before singing the following lesson, name each chord, and while singing it, try to notice at each syllable, whether you are singing *one*, *three*, *five* or *seven* of a chord.



1. Spring time is com-ing, and we will be mer-ry, Tra, la, la, la, la, la, la, la.
2. While we are sing-ing, the song-birds are call-ing, Tra, la, la, la, la, la, la, la;

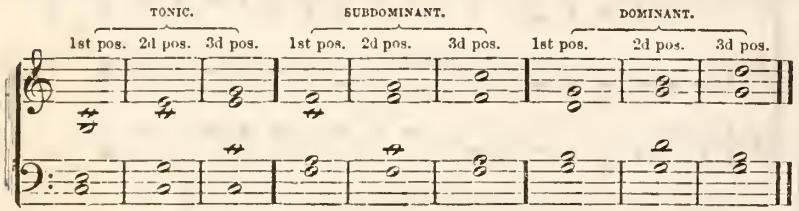


Good bye, De-cem-ber and cold Jan-u - a - ry, Tra, la, la, la, la, la, la, la.
Sweet on the ear is their mel - o - dy fall-ing, Tra, la, la, la, la, la, la, la.

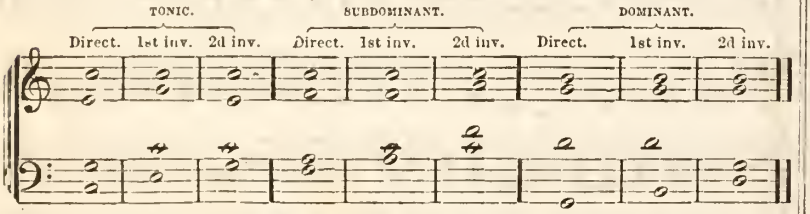
It may be well here to state, that all the different forms of a chord that can be made, while keeping the base *one*, are said to be differences of *positions*, and that the differences made by changing the base are called *inversions*. When the base takes three, the chord is said to be in its *first* inversion;

and when the base takes five, it is said to be in its *second* inversion. Since the chord of the seventh has one more tone than the common chord, it can have one more inversion. So, seven in the base in the chord of the seventh makes the *third* inversion. When the base is one, the chord is said to be *direct.*

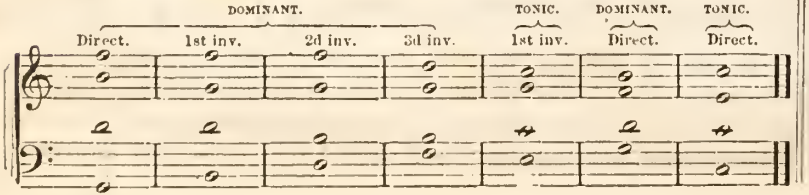
POSITIONS OF THE COMMON CHORD.



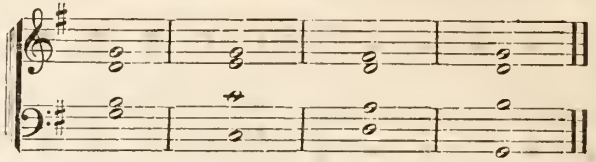
INVERSIONS OF THE COMMON CHORD.



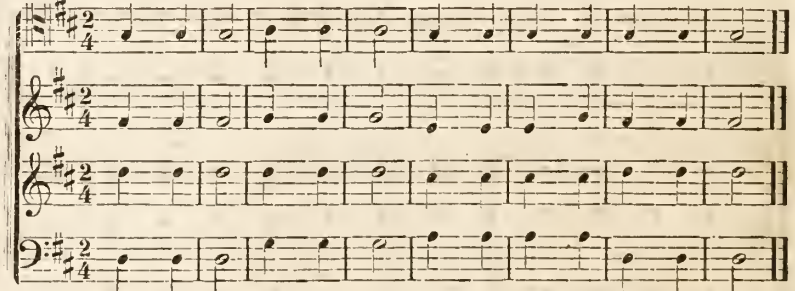
INVERSIONS OF THE CHORD OF THE SEVENTH.



Now form the common chord on the tonic in the key of G. Now on the subdominant. Now on the dominant. Now tonic to close with. This would be illustrated thus, (such a succession of chords is called a cadence)



You might chant to each chord such a phrase as "Hail! happy day," or a line of poetry, and so sing a four line verse to the cadence. The following exercise on the tonic, sub-dominant, dominant and tonic will illustrate.



Buds ap-pear! Do not fear Win-ter drear, For Spring is here.

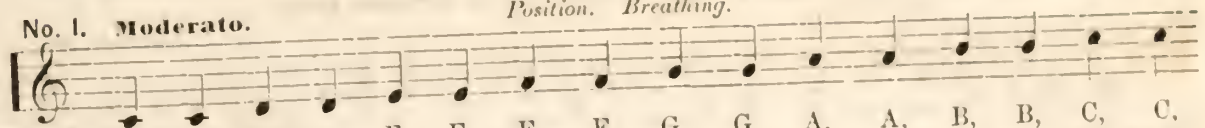
It would be an excellent plan to form and practice in this way the tonic, subdominant and dominant chords in each key After this, it would be well to analyze the chords in the lessons of the elementary course, particularly the one which goes through all the keys on page 79.

We have here but entered on the subject of harmony. Many chords are used in this book that we have not here spoken of. But what has been done will point out the way in which this important subject should be studied.

ELEMENTARY COURSE.

When the Scale, Staff, Quarter Notes and Clef have been introduced, these lessons may be commenced. As men are often called upon to sing from the treble staff, and women often find it desirable to read from the base, exercises for all are written on both. Introduce the new subjects mentioned over each lesson before practicing it.

No. 1. Moderato. *Position. Breathing.*

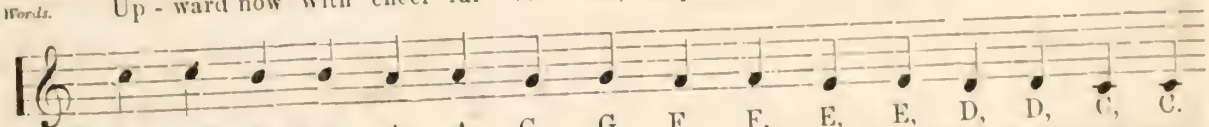


Pitch names, or absolute pitch. C, C, D, D, E, E, F, F, G, G, A, A, B, B, C, C.

Scale names, or relative pitch. One, one, two, two, three, three, four, four, five, five, six, six, seven, seven, eight, eight.

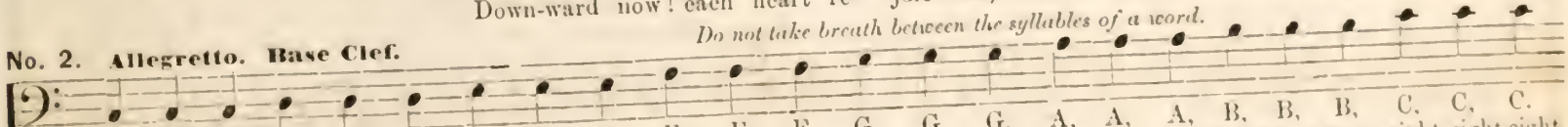
Syllables. Do, do, re, re, mi, mi, fa, fa, sol, sol, la, la, si, si, do, do.

Words. Up - ward now with cheer - ful voi - ces, Step by step the lad - der climb - ing,

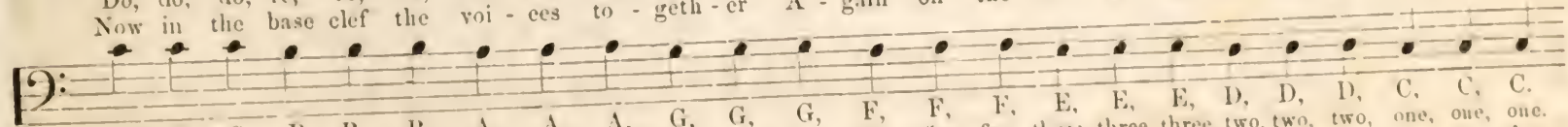


C, C, B, B, A, A, G, G, F, F, E, E, D, D, C, C.
Eight, eight, seven, seven, six, six, five, five, four, four, three, three, two, two, one, one.
Do, do, si, si, la, la, sol, sol, fa, fa, mi, mi, re, re, do, do.
Down-ward now! each heart re - joic - es, In the num - bers sweet - ly chim - ing.

No. 2. Allegretto. Base Clef. *Do not take breath between the syllables of a word.*



C, C, C, D, D, D, E, E, E, F, F, F, G, G, G, A, A, A, B, B, B, C, C, C.
One, one, one, two, two, two, three, three, three, four, four, four, five, five, five, six, six, six, seven, seven, seven, eight, eight, eight.
Do, do, do, re, re, re, mi, mi, mi, fa, fa, fa, sol, sol, sol, la, la, la, si, si, si, do, do, do.
Now in the base clef the voi - ces to - geth - er A - gain on the mu - sic - al lad - der as - cend - ing sing.



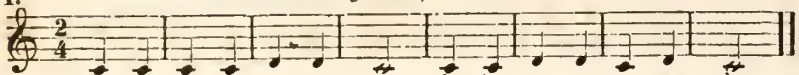
C, C, C, B, B, B, A, A, A, G, G, G, F, F, F, E, E, E, D, D, D, C, C, C.
Eight, eight, eight, seven, seven, seven, six, six, six, five, five, five, four, four, four, three, three, three, two, two, two, one, one, one.
Do, do, do, si, si, si, la, la, la, sol, sol, sol, fa, fa, fa, mi, mi, mi, re, re, re, do, do, do.
Firm - ly, but care - ful - ly, free, yet u - nit - ed - ly, Har - mo - ny sweet shall our num - bers de - scend - ing bring.

For explanation of any of these terms, or for mode of introducing any of these subjects, see "Theory of Music and Teacher's Manual."
The words and directions in *italics* are to keep the pupil in mind of those things which all teachers agree are important, and which should become habits as soon as possible.

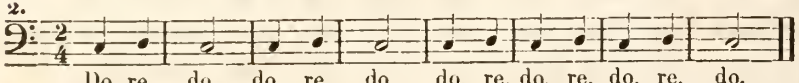
BUILDING THE SCALE.

No. 3. Double Measure. Figures. Half Note. Bar. Double Bar.

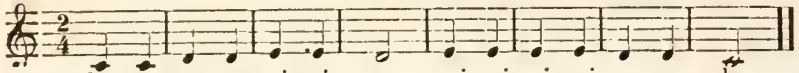
1. *Introducing tones, one and two.*



2.



3. *Tones one, two and three.*



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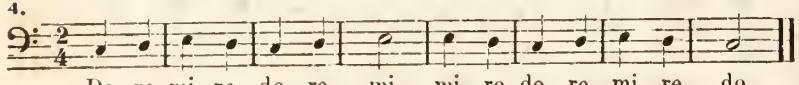
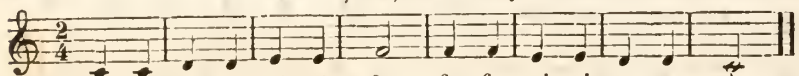
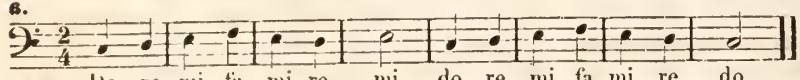


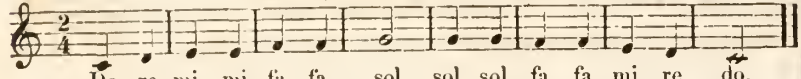
5. *Tones one, two, three and four.*



6.



7. *Tones one, two, three, four and five.*



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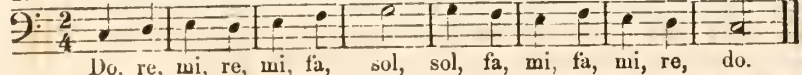
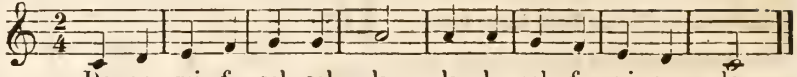


9. *Tones one, two, three, four, five and six.*



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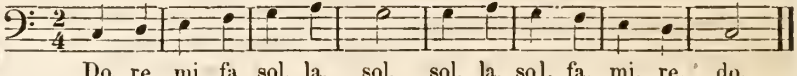
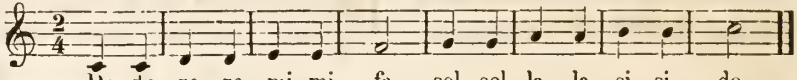
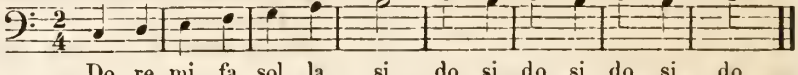


11. *Tones one, two, three, four, five, six, seven and eight.*



12.



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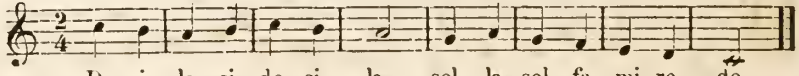

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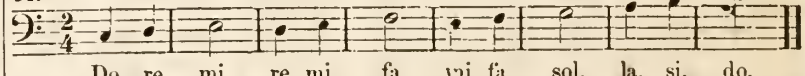

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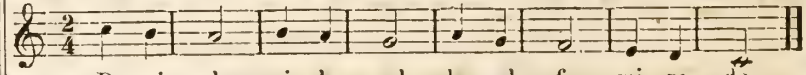

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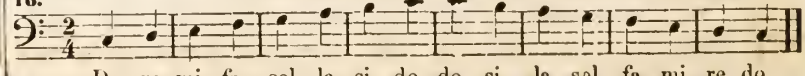
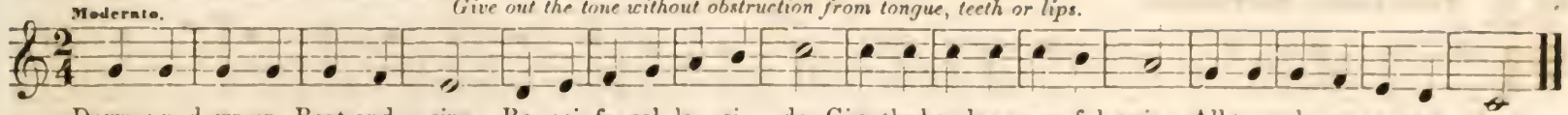


[This page is inserted for those who desire a more gradual development of the scale.]

No. 4. Beating Time. Commencing on Five.

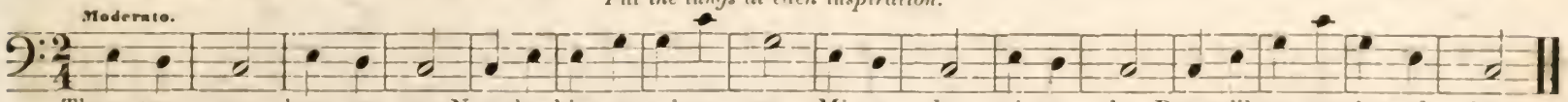
Give out the tone without obstruction from tongue, teeth or lips.



Down, up, down up, Beat and sing, Re, mi, fa, sol, la, si, do, Give the hands a grace-ful swing, All to-geth-er as we go.

No. 5. Commencing on Three. Skips. One, Three, Five and Eight.

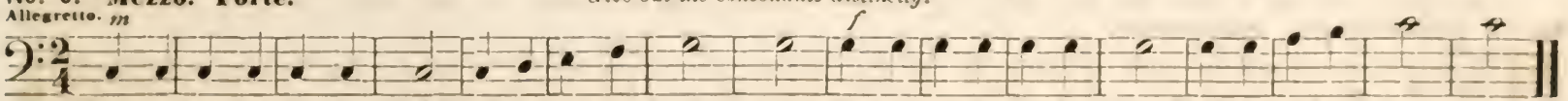
Fill the lungs at each inspiration.



Three, two, one, three, two, one, Now the skips our voi-ces try, Mi, re, do, mi, re, do, But we'll con-quer by and by.

No. 6. Mezzo. Forte.

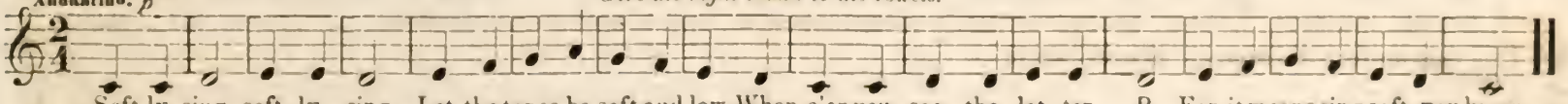
Give out the consonants distinctly.



When you see the let-ter M, Mez-zo you must sing, sir, But when F is writ-ten down, Make the mu-sic ring, sir.

No. 7. Piano.

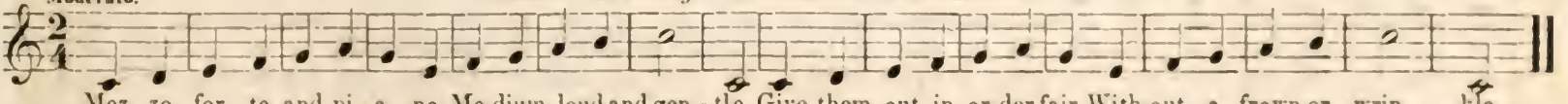
Give the right sound to the vowels.



Soft-ly sing, soft-ly sing, Let the tones be soft and low, When-e'er you see the let-ter P, For it means sing soft, you know.

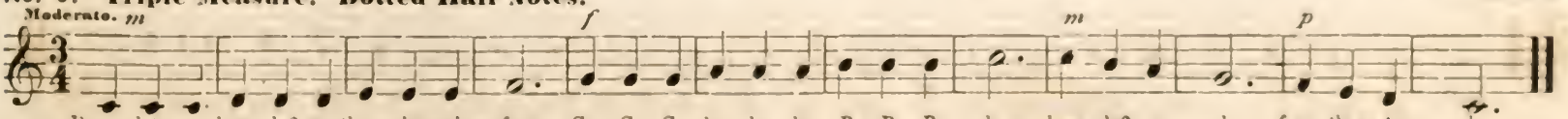
No. 8.

Position. Breathing. Enunciation. Pronunciation.



Mez-zo, for-te and pi-a-no, Me-dium, loud and gen-tle, Give them out in or-der fair, With-out a frown or wrin-kle

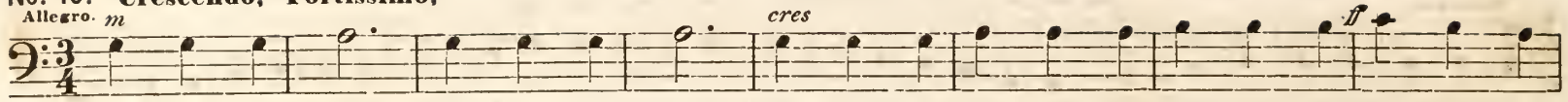
No. 9. Triple Measure. Dotted Half Notes.



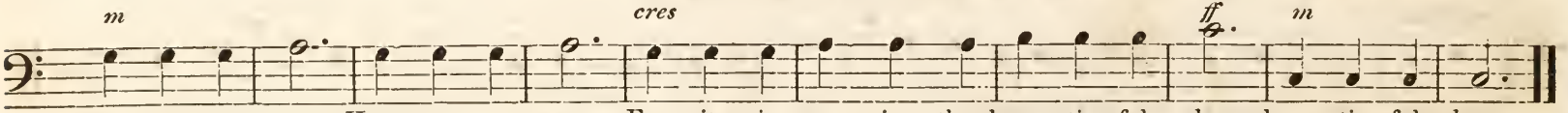
Down, left, up down, left, up, three, three, three, four, G, G, G, la, la, la, B. B, B, do, down, left, up, sol, four, three, two, do.

Now let the tones of the new meas-ure ring, For you will find it a ver-y good thing; ver-y good thing; ver-y good thing.

No. 10. Crescendo, Fortissimo.

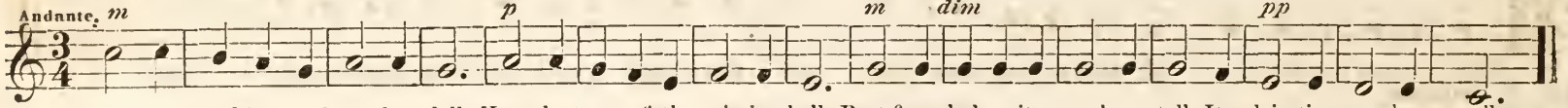


1. Haste ye a - way! haste ye a - way! For it is com - ing, 'tis com - ing, 'tis com - ing, O
2. Haste to the wild, maid - en and child; Where is the drum - ming, the chirp and the hum - ming, O



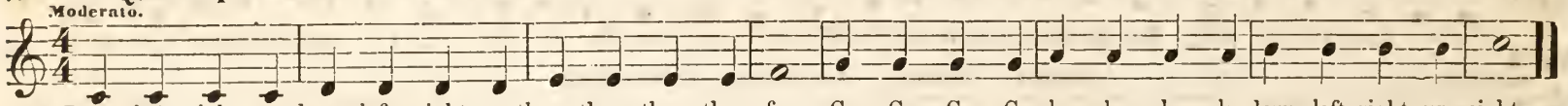
haste ye a - way, Haste ye a - way, For it is com - ing, the beau - ti - ful day, beau - ti - ful day.
there Spring hath smil'd, Haste to the wild, Spring time is com - ing, sweet maid - en and child, maid - en and child.

No. 11. Diminuendo, Pianissimo.



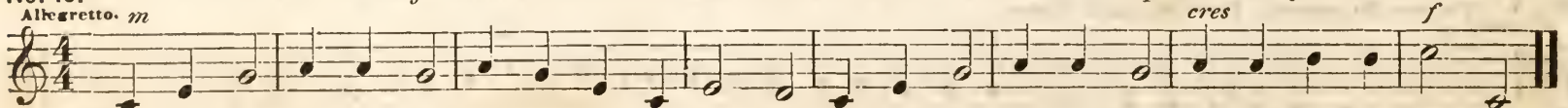
1. Slow-ly sound-ing a - long the dell, Hear the tones of the ev'n-ing bell, Rest from la-bor its num-bers tell, Its plain-tive num-bers tell.
2. Soft - ly trill-ing a child-ish lay, Birds and bees 'mid the blos-soms gay, These we heard when the morn was grey, A sim-ple, bird-like lay.

No. 12. Quadruple Measure. Whole Note.



Down, left, right, up, down, left, right, up, three, three, three, three, four, G, G, G, G, la, la, la, la, down, left, right, up, eight.
1. E - ven meas-ure, what a pleas - ure, 'Tis the time to keep; High - er mounting, to the count-ing, As we on - ward sweep.
2. Roll for - ev - er, rap - id riv - er, Thine a sweet - er song. On thy bo - som hill - side blos - som Sea-ward floats a - long.

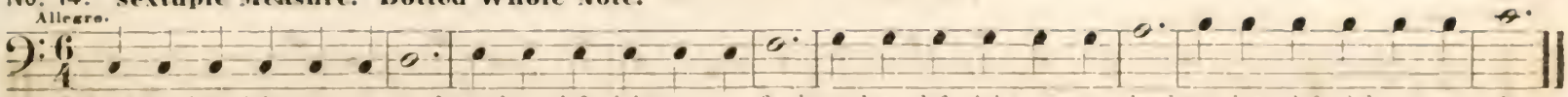
No. 13. *Position. Breathing. Enunciation. Pronunciation. Articulation. Throat and mouth opened naturally.*



1. Bird - ie sweet, Bird - ie sweet, Where may you be go - ing? From the North, Has-ten South, Fear-ful winds are blow - ing.
2. Bird - ie sweet, Bird - ie sweet, When you are re - turn - ing, Come to me, Let me see, What new songs you're learn-ing.

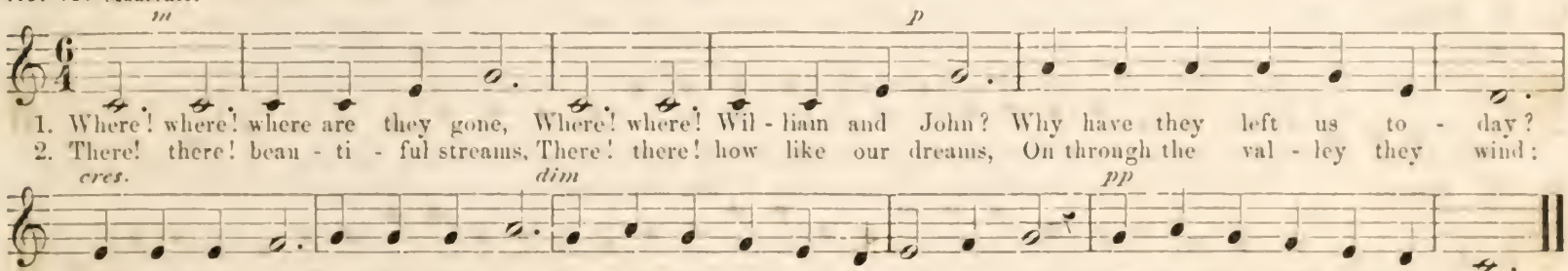
No. 14. Sextuple Measure. Dotted Whole Note.

Allegro.



Down, down, left, right, up, up, re, down, down, left, right, up, up, fa, down, down, left, right, up, up, la, down, down, left, right, up, up, do.
Clear and firm, hold the tones long, Take the breath well to sus-tain, Strive in each line of the song, Time and good tune to main-tain.

No. 15. Moderato.

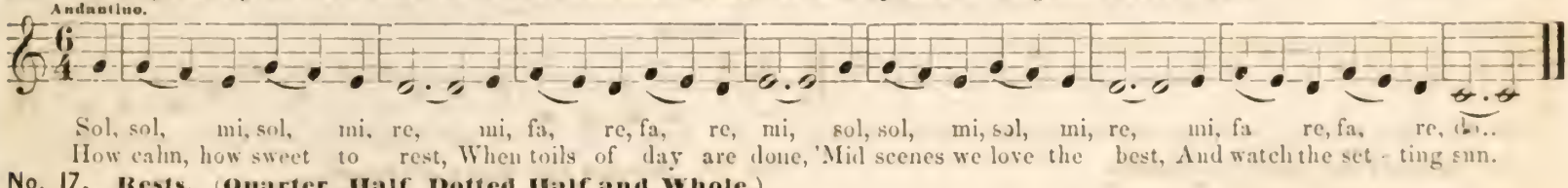


1. Where! where! where are they gone, Where! where! Wil-liam and John? Why have they left us to-day?
2. There! there! beau-ti-ful streams, There! there! how like our dreams, On through the val-ley they wind:

O-ver the hills, Down by the rills, They and their boats pass a-way, a-way, They and their boats pass a-way.
Oh! at their plays, See our es-trays, While we are left here be-hind, be-hind, While we are left here be-hind

No. 16. Beginning on last beat in Measure. Two Tones to one Syllable. Legato Mark. Tie.

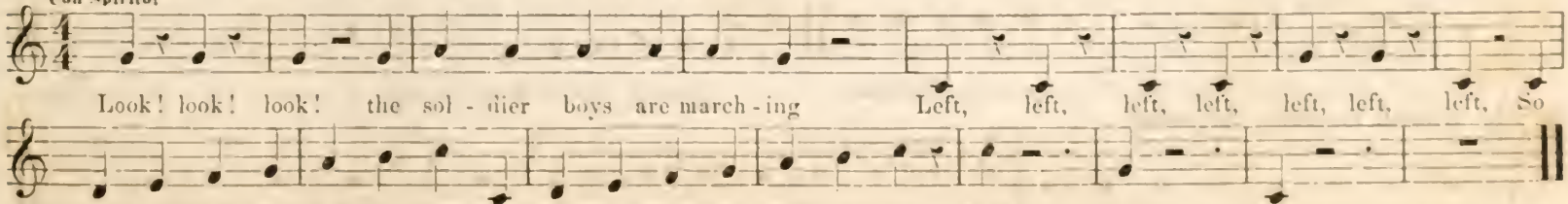
Andantino.



Sol, sol, mi, sol, mi, re, mi, fa, re, fa, re, mi, sol, sol, mi, sol, mi, re, mi, fa re, fa, re, do.
How calm, how sweet to rest, When toils of day are done, 'Mid scenes we love the best, And watch the set-ting sun.

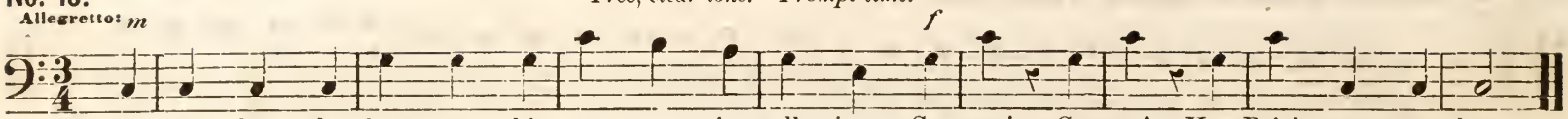
No. 17. Rests. (Quarter, Half, Dotted Half and Whole.)

Con Spirito.



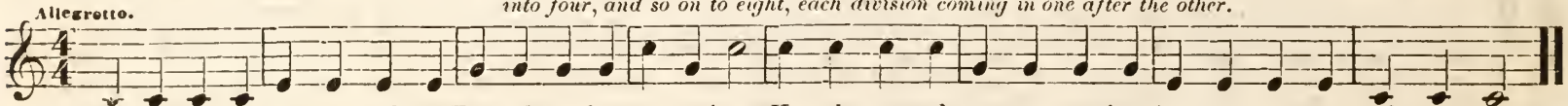
Look! look! look! the sol-dier boys are march-ing Left, left, left, left, left, left, left, So
on-ward all to-geth-er move, Un-til they hear the word they love, Halt! halt! halt!

No. 18. *Free, clear tone. Prompt time.*



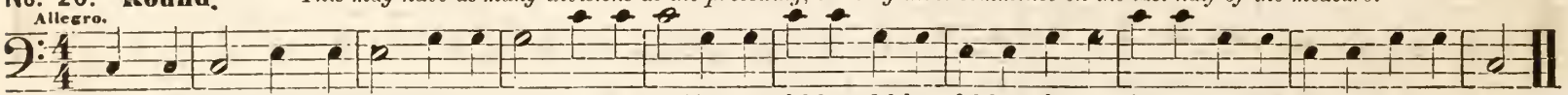
1. O gai - ly the plow - man his ox - en is call - ing, Gee up! Gee up! Haw Bright, now come here.
2. A-round them the dead leaves are qui - et - ly fall - ing, How gay the day, How bright and how clear.

No. 19. Round. *First divide the class into two divisions, and let one come in after the other has sung one measure. Then divide into three, then into four, and so on to eight, each division coming in one after the other.*



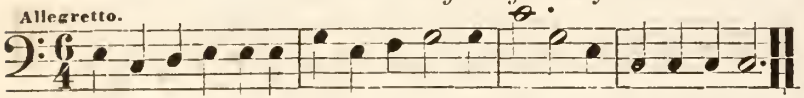
Now come on, you can - not catch us, For we have the start you know, Hear them say what we are say - ing, As we on to - geth - er go.

No. 20. Round. *This may have as many divisions as the preceding, but they must commence on the last half of the measure.*



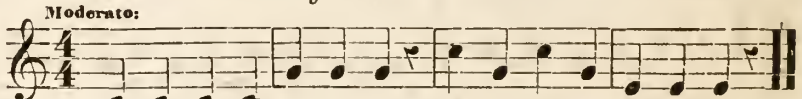
Fol - low me, Fol - low me, Fol-low me, Fol-low me, Fol-low, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low me.

No. 21. Round. *This may also have as many divisions as it has measures. Each beginning on the full measure.*



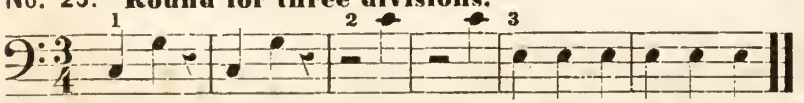
Lit-tle Phil. Prize, when he o-pen'd his eyes, Said ha! ha! 'tis time to a-rise.

No. 22. Round. *As many divisions as measures*



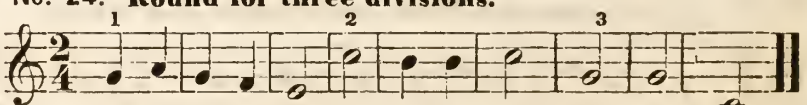
Pip-ing up so clear and strong, Cuck-oo, Cuck-oo, hear the song.

No. 23. Round for three divisions.



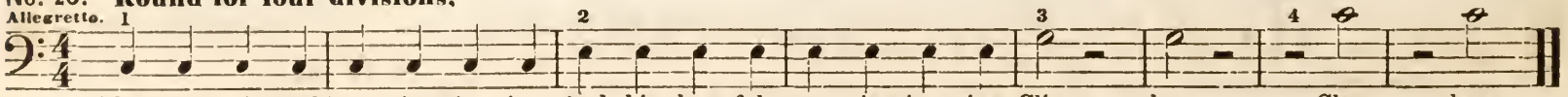
John-ny! John-ny! What? what? So we keep call-ing him.

No. 24. Round for three divisions.



Pret-ty lit-tle May, Go not a - way, Oh, do stay.

No. 25. Round for four divisions.

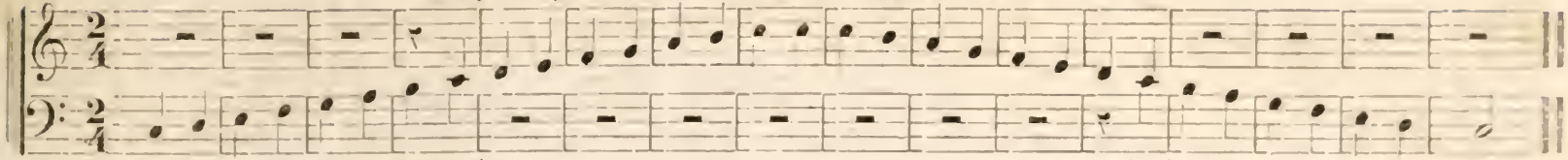


Now the black-smith's arm is swing - ing, And his cheer-ful song is sing - ing, Cling, cling, Clang, clang.

No. 26. **Difference of Pitch between Male and Female Voice. Real Pitch of Clefs. Middle C. Brace.**

Male voices sing in base clef, and female voices in treble, singing together only middle C.

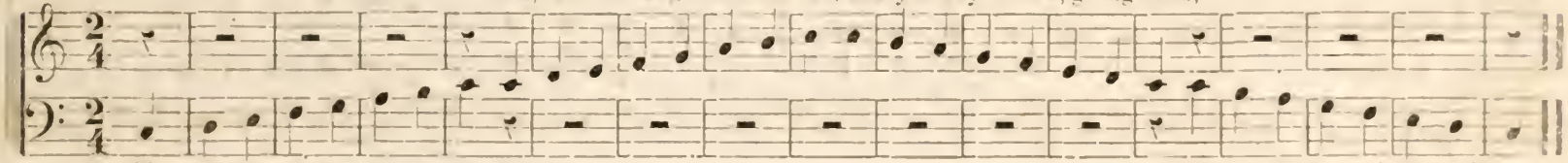
Yes, you may take the low-er place, And we will soar a-loft in air, Ah!



Up-ward, up-ward thro' the base, yes! Ah, hap-py you must be up there.

No. 27. *Male voices should not go above the added line—female voices should not go below the added line.*

Yes, we will sing it with-out fail, And you may fol-low, go-ing down,

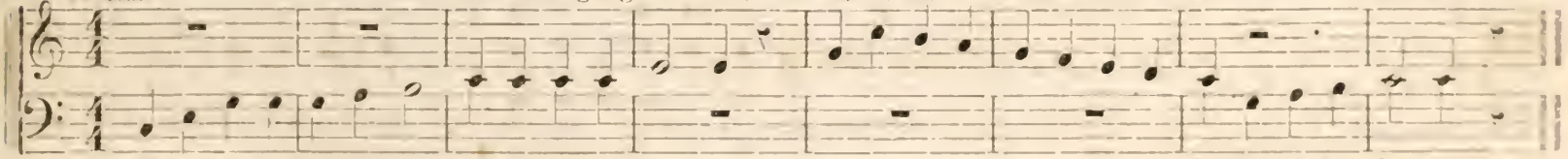


Now af-ter us the up-ward scale, Which we will do with-out a frown.

No. 28. *Do not tresspass on each other's premises.*

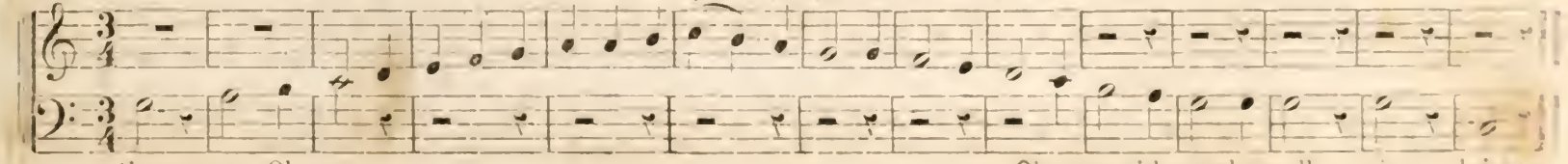
Moderato.

We are sing-ing tre - ble, sol, do, si, la, sol, fa, mi, re, do, do, do.



We are sing-ing, on the base, we are sing-ing, Do, sol, la, si, do, do.

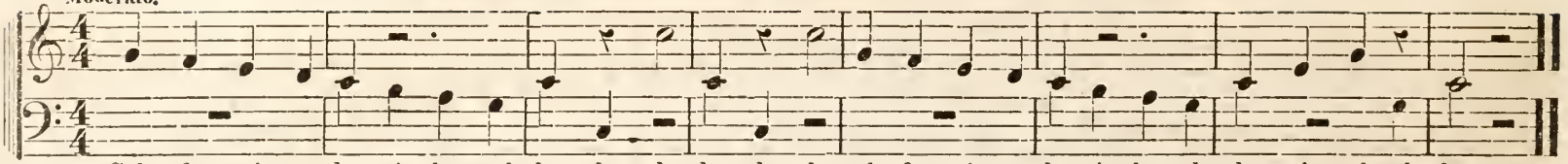
No. 29. Come with me where the sun-beams are spark-ling bright. Thro' mead-ows fair. Oh!



Come, come, Oh come, Oh, come with me where all is bri

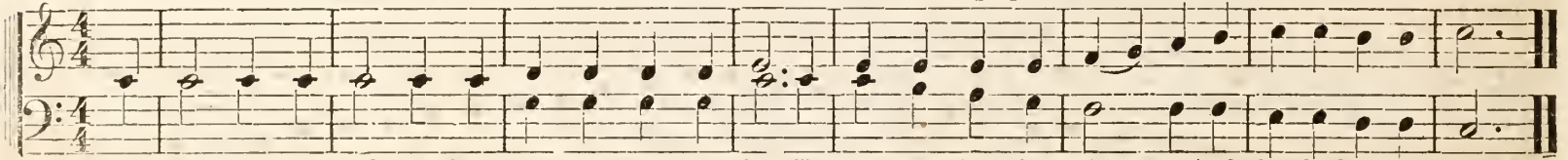
No. 30. *Position. Breathing. Free tone. Articulation.*

Moderato.



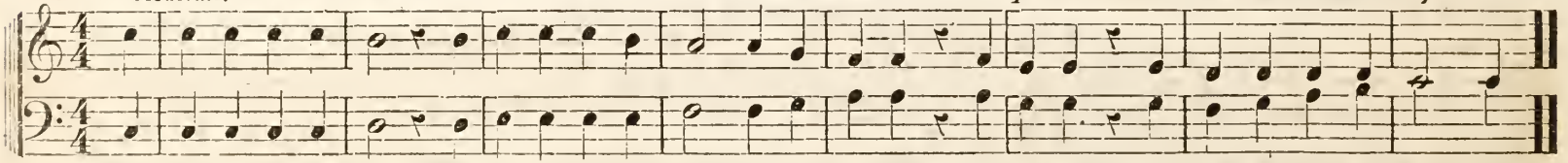
Sol, fa, mi, re, do, si, la, sol, do, do, do, do, do, do, sol, fa, mi, re, do, si, la, sol, do, mi, sol, sol, do.

No. 31. *When no dynamic marks are given, the words must indicate the proper strength.*



Though now al - to - geth - er, Still part - ed we must be; 'Tis bet - ter for the voi - ces, And for the har-mo - ny.

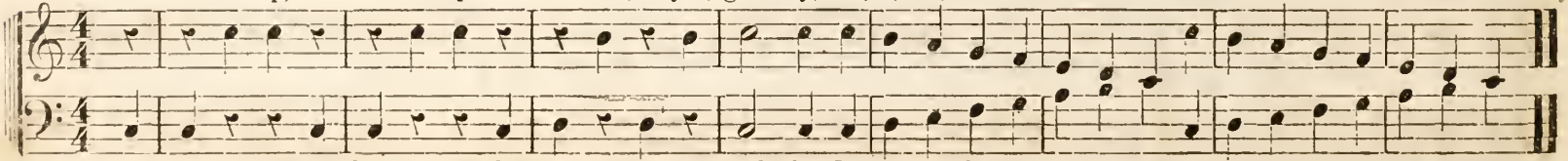
No. 32. Moderato. *m* *p* *cres.....f*



When called a-while to part, How pleas-ant is the meet - ing, As near-er and near-er, At last we give the greet - ing.

No. 33.

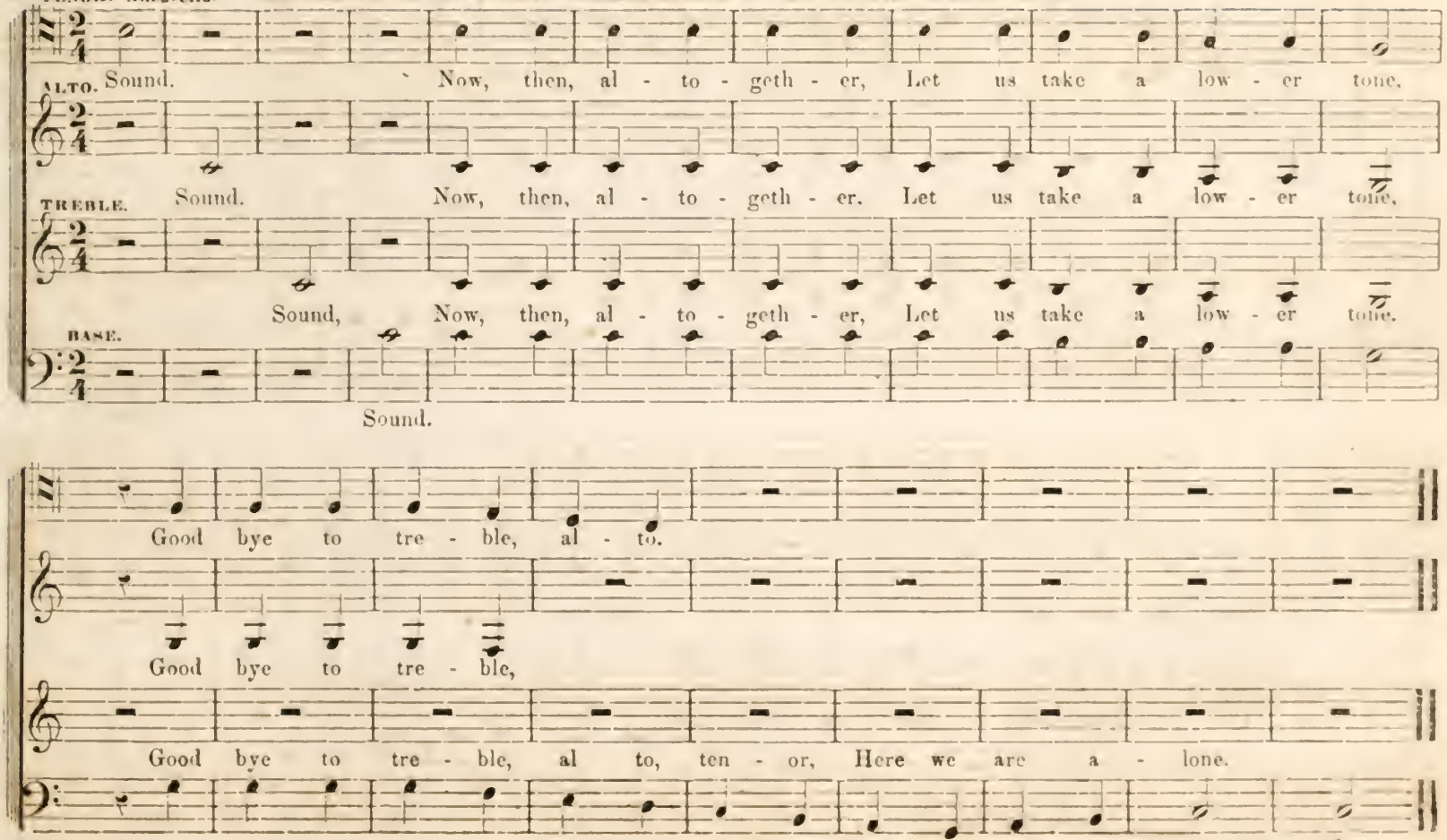
Come up, Come up, Yes, yes, glad - ly, Do, si, la, &c



Come down, come down, Oh, yes, yes, glad - ly, Do, re, mi, &c.

No. 34. SOUND.

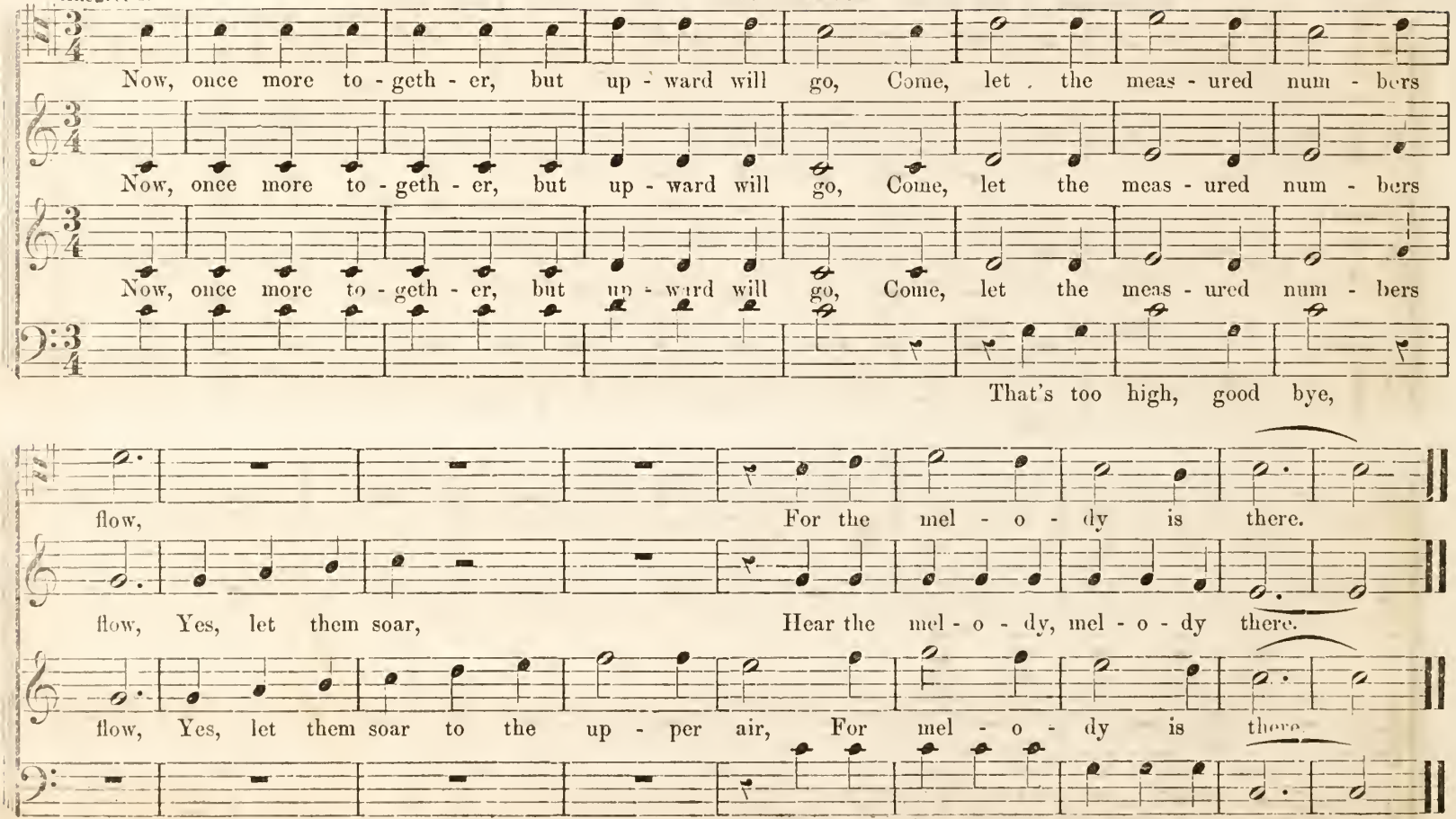
Extension of the Scale. Classification of the Voices. Tenor Clef.



No. 35. NOW ONCE MORE.

Allegretto.

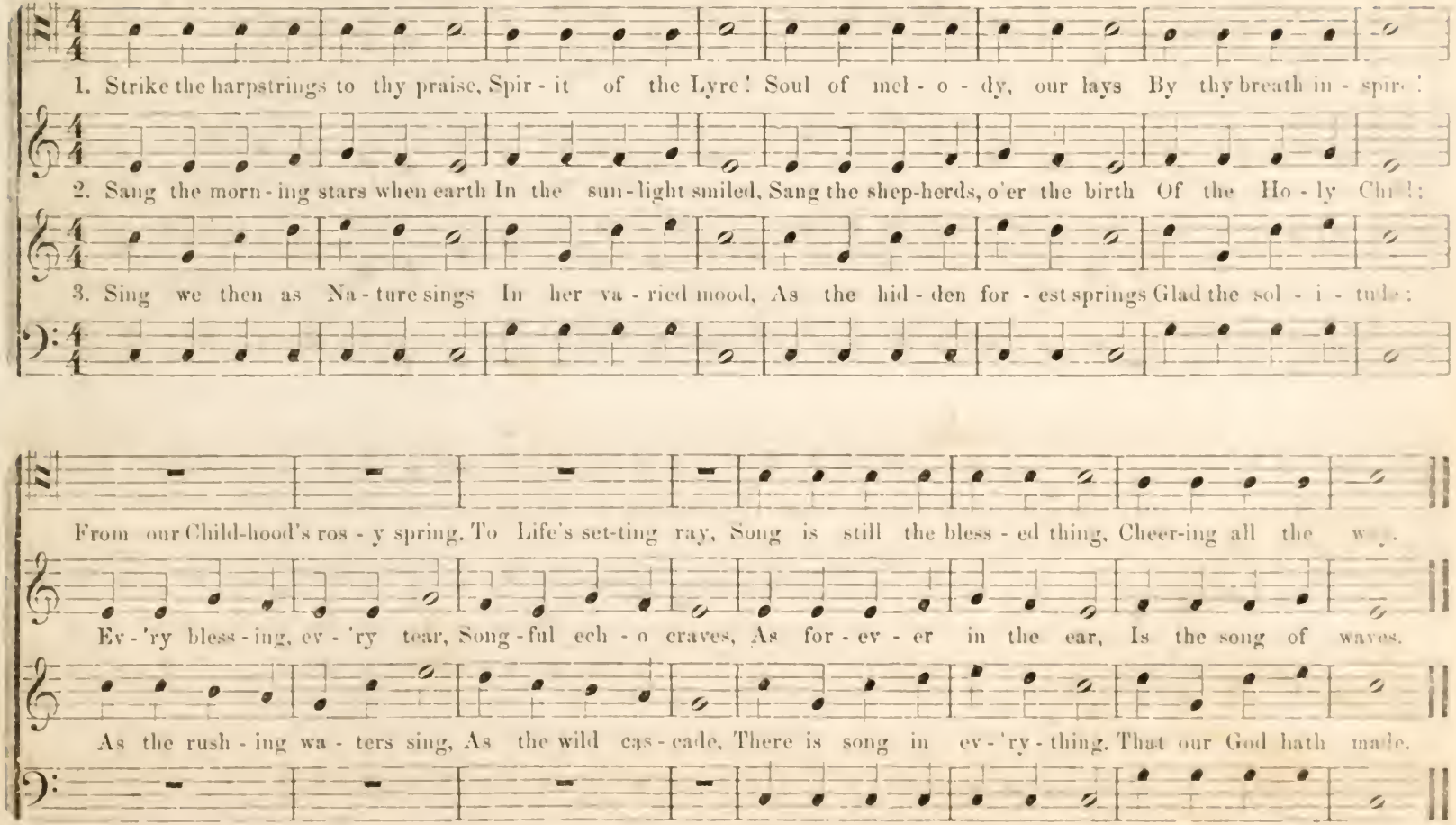
Measure Rest.



After singing this lesson, the class may sing "Anamesa" and "Bandline," page 229.

No. 36. MUSIC.

Allegro. *When no dynamic marks are used, let the words indicate when the music should be loud, soft, increasing, diminishing, &c.*



After this, sing "Appledore," page 237, and "Almond" and "Ashmore," page 209.

No. 37. OH, WHY SHOULD WE.

Allegretto. *See that the quality of your tone is suited to express the words correctly. See "Theory of Music."*

1. Oh, why should we in dark - ness grope, When clear the sun is shin - ing? When Heaven bends, as prayer as-cends, With bless-ings on our way, When ev - 'ry cloud, with mist-y shroud, Hath yet a sil-ver lin - ing, And Du - ty's meed is joy in-deed Let cares come as they may.

2. Oh, why should we in sor - row dwell, When hap-py skies are o'er us, When Wis-dom guides, and Love pre-sides Thro' all the rug-ged way, When ev - 'ry vale hath flow-'ry tale, And ev-'ry grove a cho - rus, And mer-ry brooks, thro' dai-sied nooks, Flow sing-ing all the day.

3. Oh, why should we no la - bor give To aid some pure en-deav - or, To crush some wrong that else ere long Had shad-owed all the way, Why ask their ereed of those in need? God's poor are with us ev - er; And sun and rain, the hill and plain, Shall bless a-like for aye.

After this, "Circleton," page 276, "Apollo," page 179, and "Agnes," page 156.

No. 38. IN THE KEY OF G.

The Scale and Key of G. *See "Theory of Music and Teacher's Manual."*

Moderato.

1. G, G, F sharp. E E, D, C, C, B, B, A, A, G, G, G. A. A B, B, C, Give the pitch names full and free.

2. Now we're in the key of G, Fa. fa, mi, mi, re, re, do, Now sing up-ward first to C, High-er then our song shall go.

3. Eight, eight, seven, seven, six, six, five, Four, four, three. three, two, two, one; One, one, two, two, three, three, four, This is all, there are no more.

After practicing intervals in the key of G, sing "Eytinge," page 231.

No. 39. BASES AND TENORS.

Allegretto.

cres.....ff

Fa, sol, la, si, do, re, do, do, re, mi, fa, sol, la sol, sol, sol, sol.

sol, sol, fa, mi

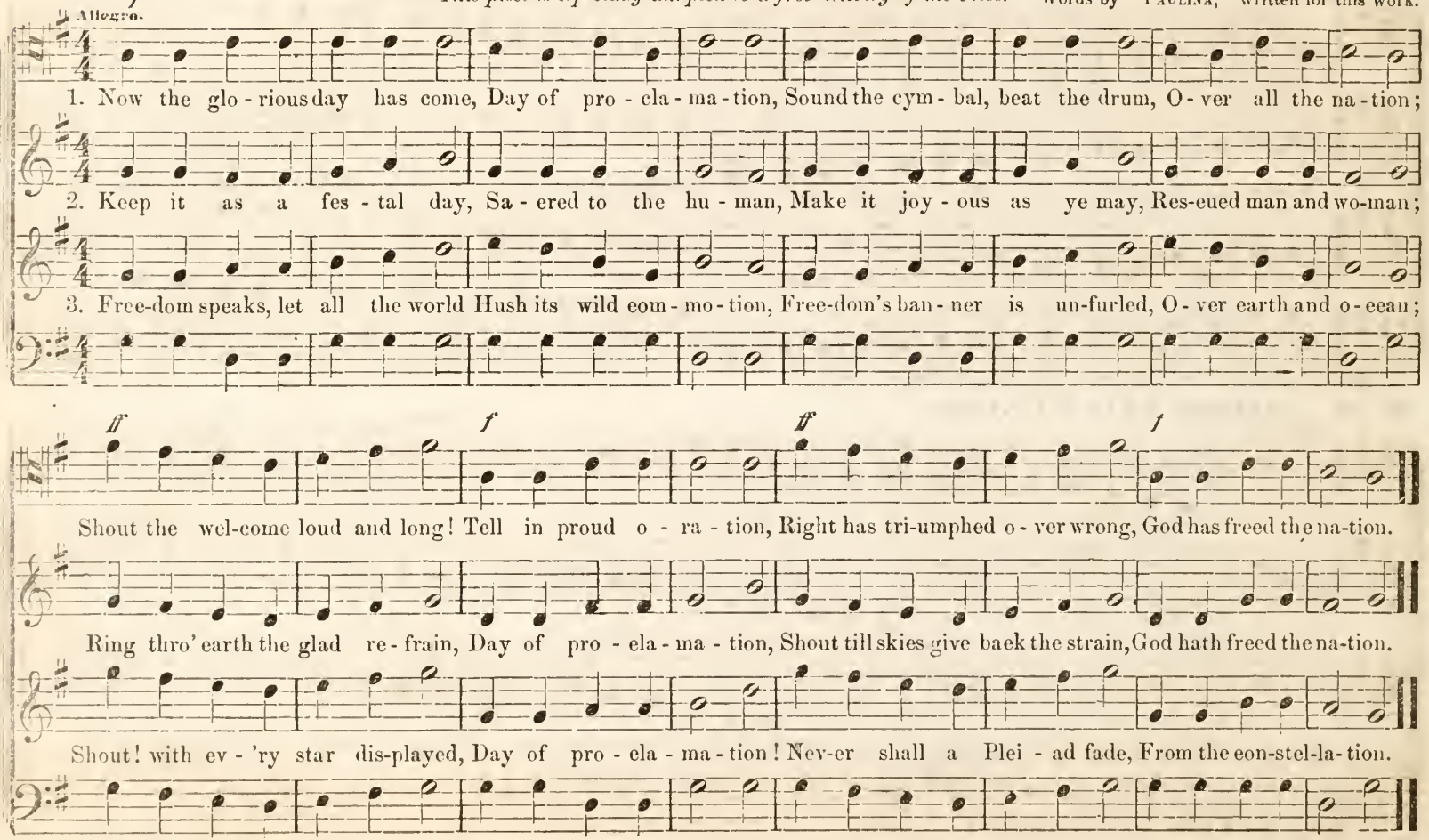
Do, re, mi, fa, sol, la, si, do, re, do, do, re, mi, fa, sol, la, sol, la, si, do.

Bas-es and Ten-ors sing up the first scale, Al-tos and Tre-bles con-tin-ue to sail, Up where the mu-sic is blow-ing a gale.

Do, re, mi, &c. After this sing "Cameo," page 182. sol, sol, sol, do

No. 40. NOW, THE GLORIOUS DAY HAS COME.

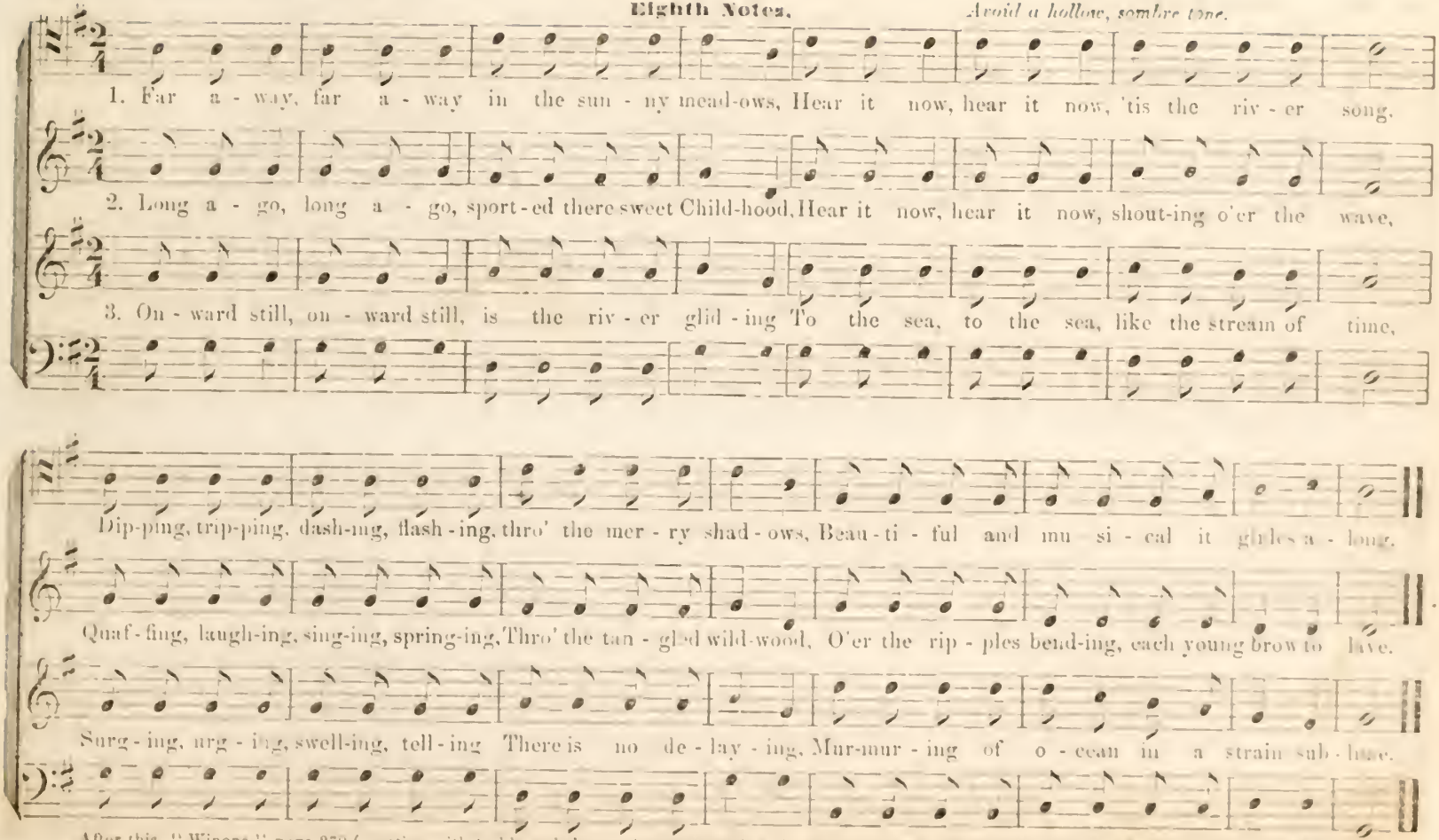
This piece is especially adapted to a free delivery of the voice. Words by "PAULINA," written for this work.



After this, sing "Kinsie," page 268.

No. 41. THE RIVER'S SONG.

Eighth Notes. *Avoid a hollow, sombre tone.*

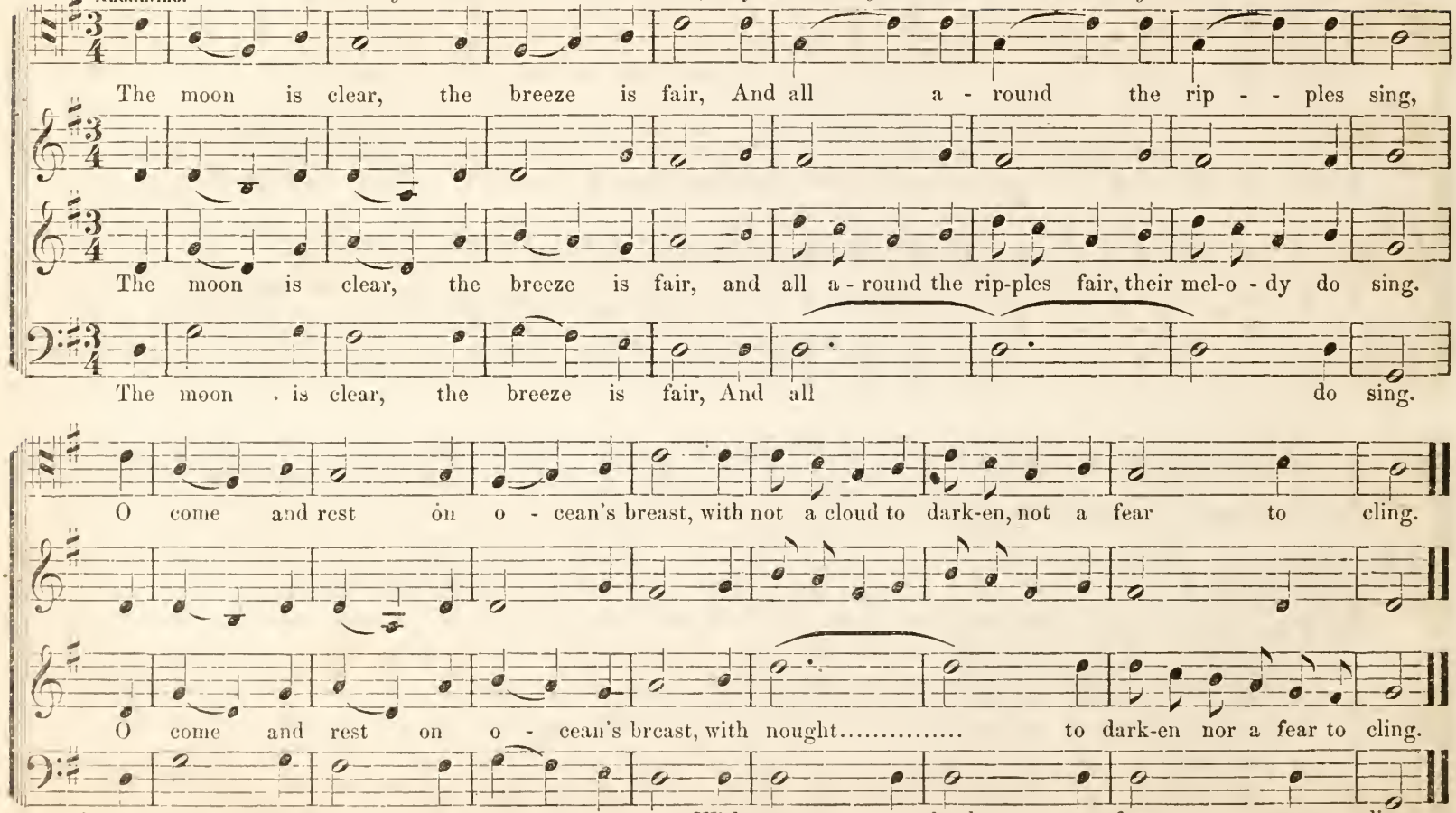


After this, "Winona," page 270 (practice with treble and alto on the same staff), and "Collyer," page 182 (practice two eighth notes to one syllable).

No. 42. BOAT SONG.

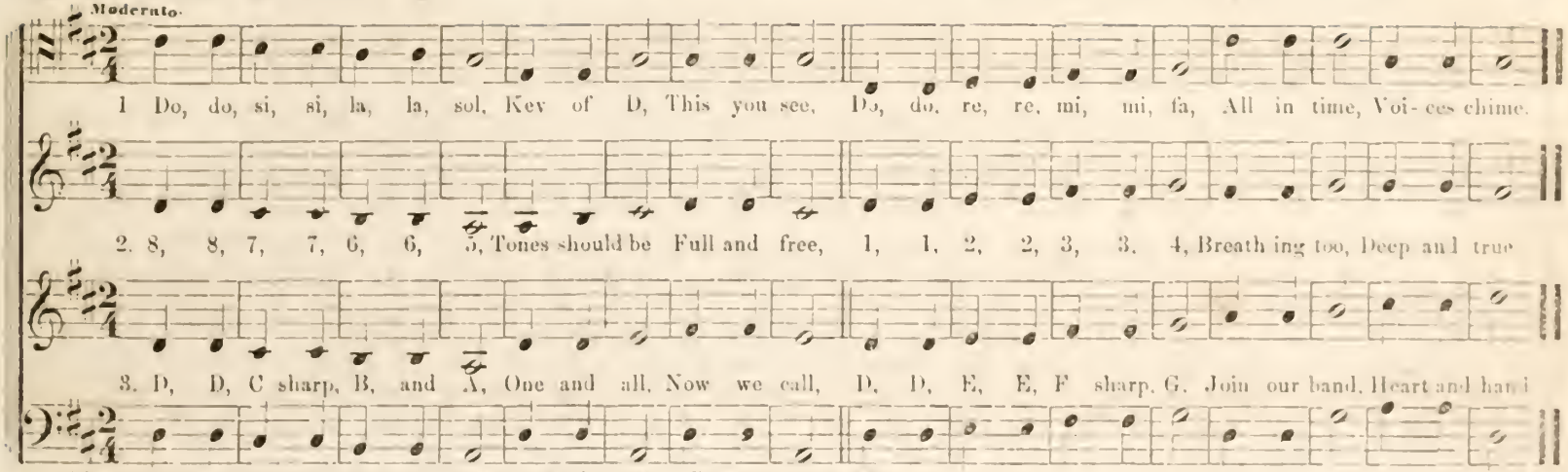
Andantino.

When a legato mark connects but two notes, the first is usually accented. *Swell the long note.*



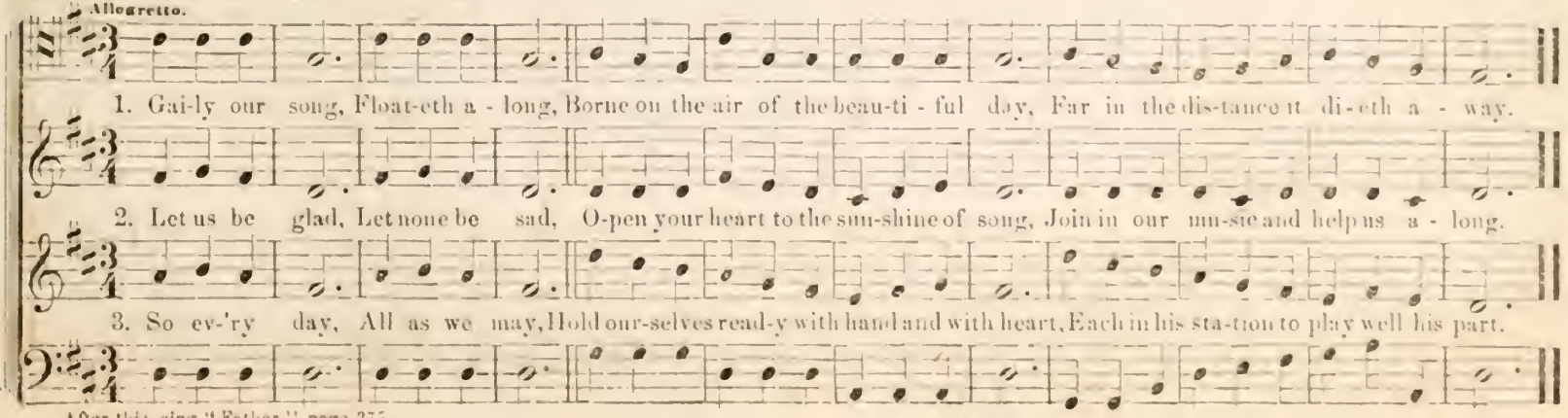
After this, "Clymer," page 211, "Clio," page 183, and "Bellflower" and "Blue Island," page 157

No. 43. THE KEY OF D.



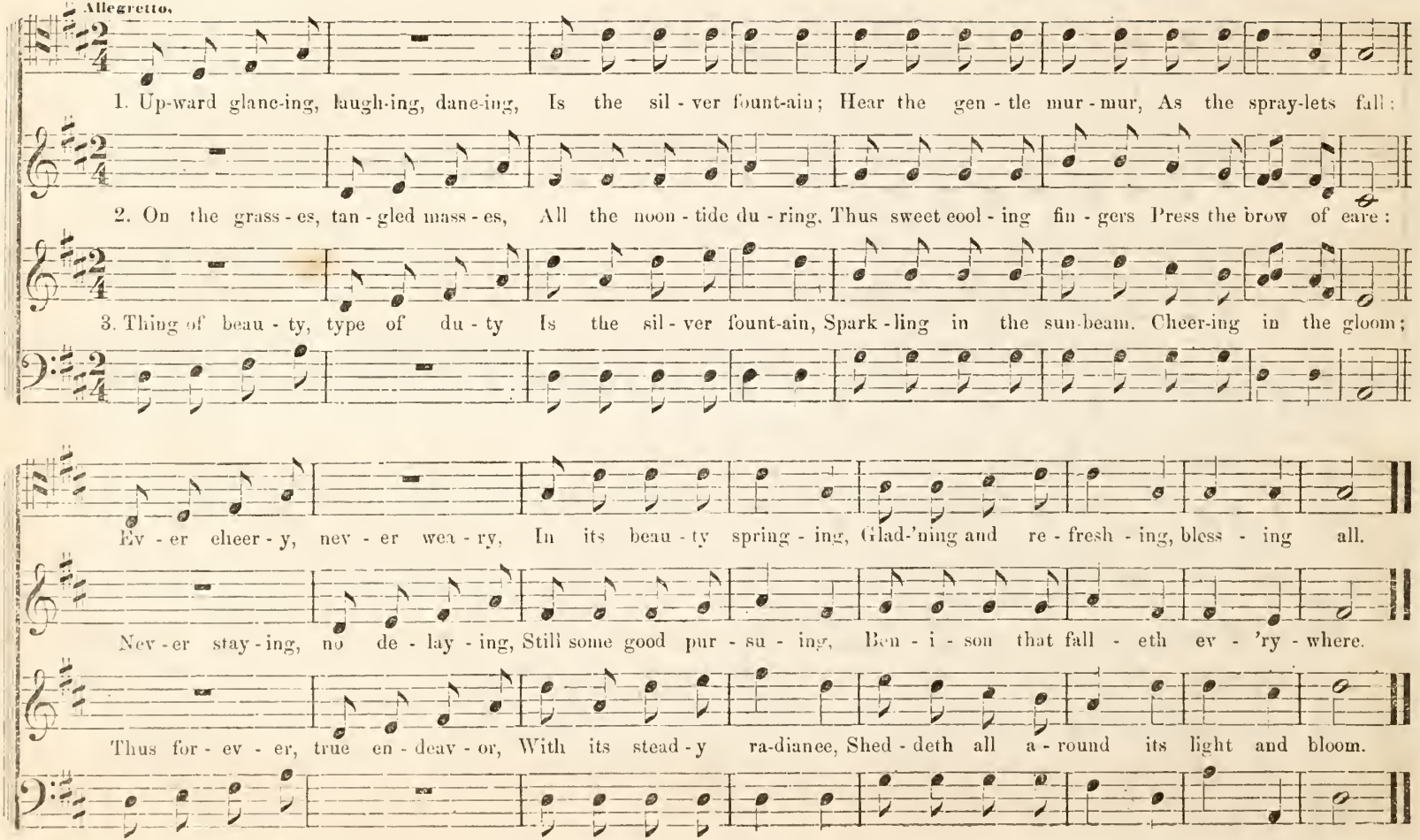
After practicing in the upper scale and intervals in this key, sing "Freestone," page 232.

No. 44. GAILY OUR SONG.



After this, sing "Father," page 275.

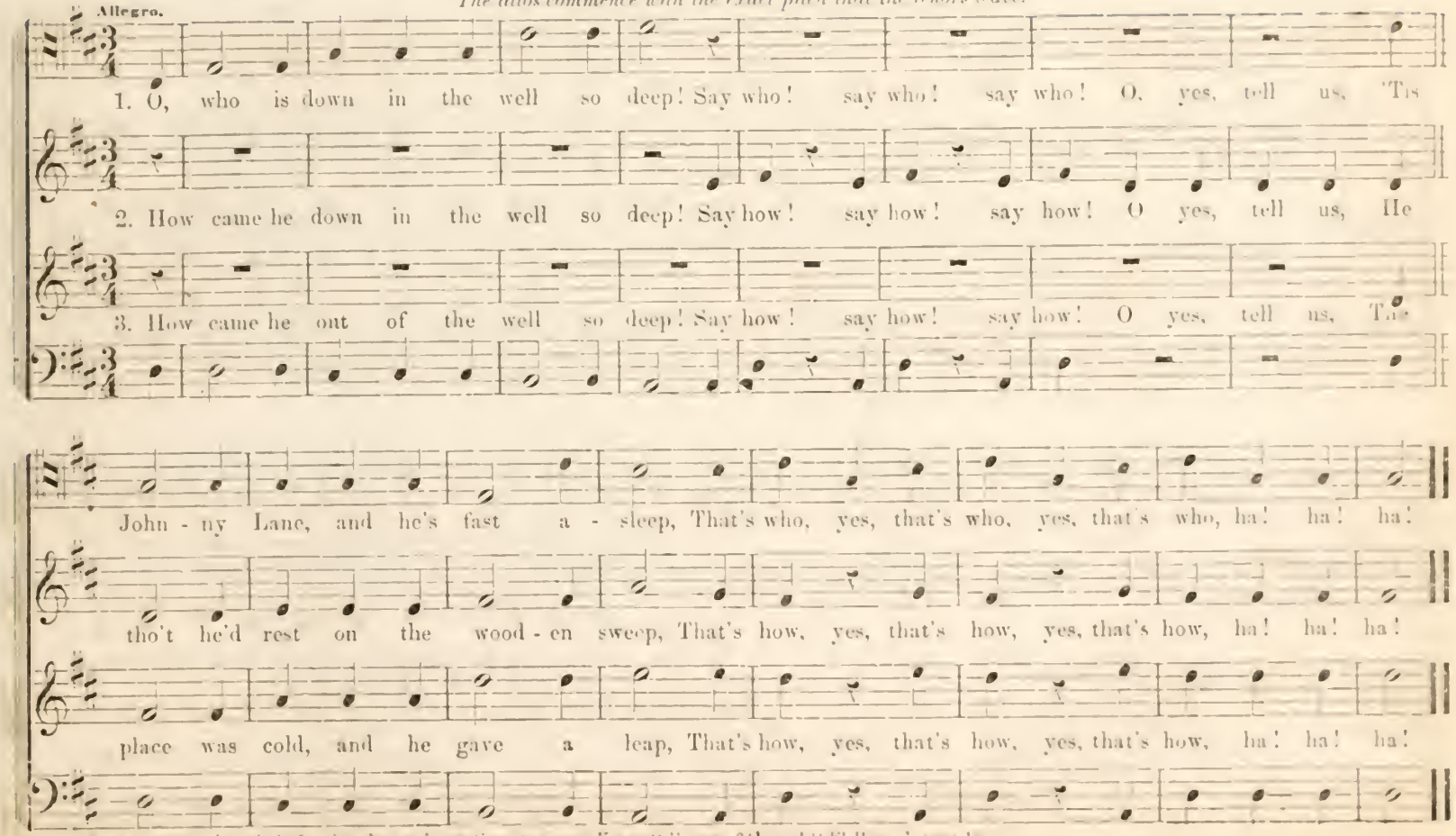
No. 45. THE SILVER FOUNTAIN.



After this, "Blossom," page 254, and "De Vere," page 159.

No. 46. O, WHO IS DOWN IN THE WELL.

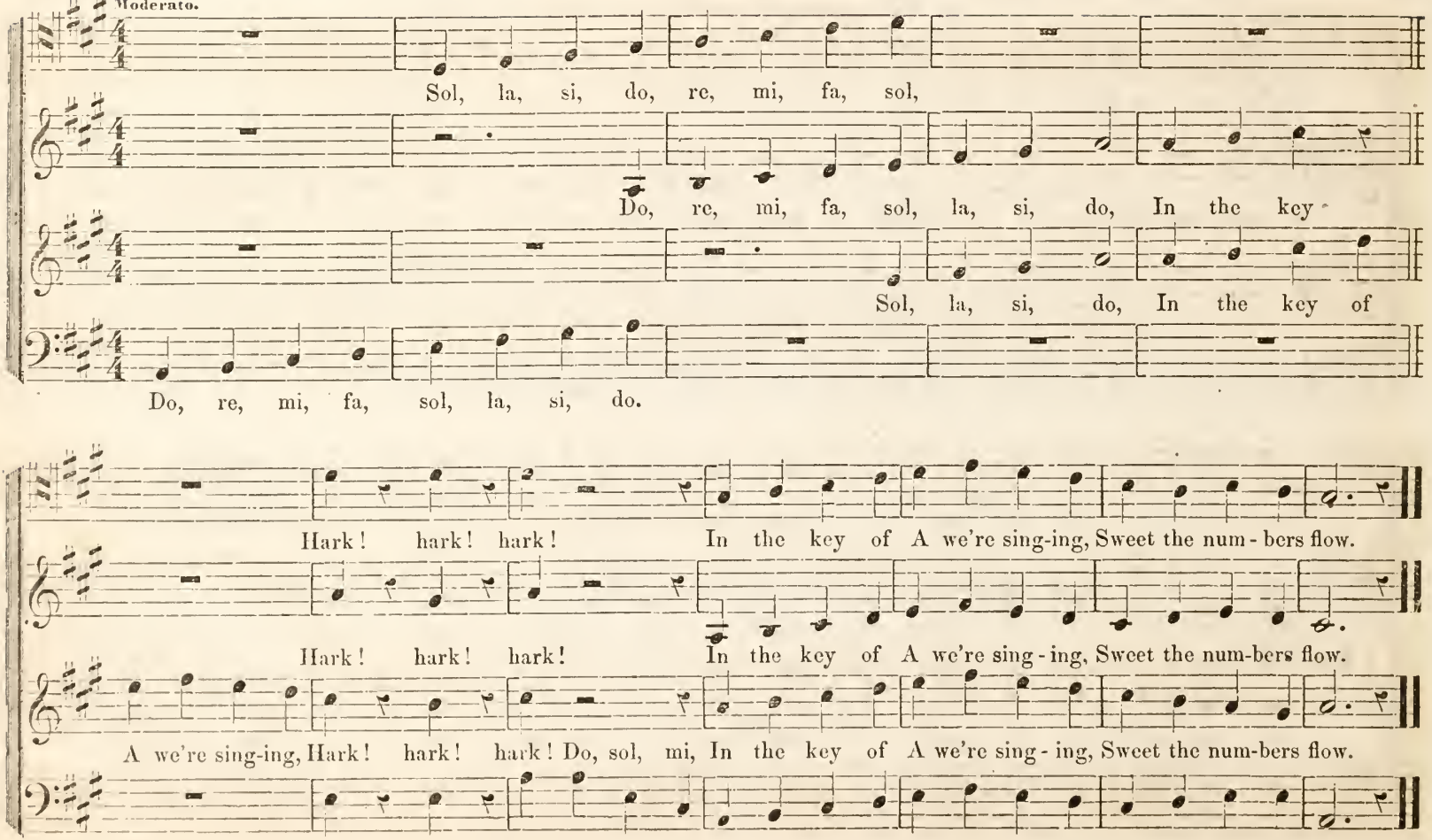
The altos commence with the exact pitch that the tenors leave.



After preparing the minds for the change in sentiment, sing "Kennett," page 241 or "El Paso," page 180.

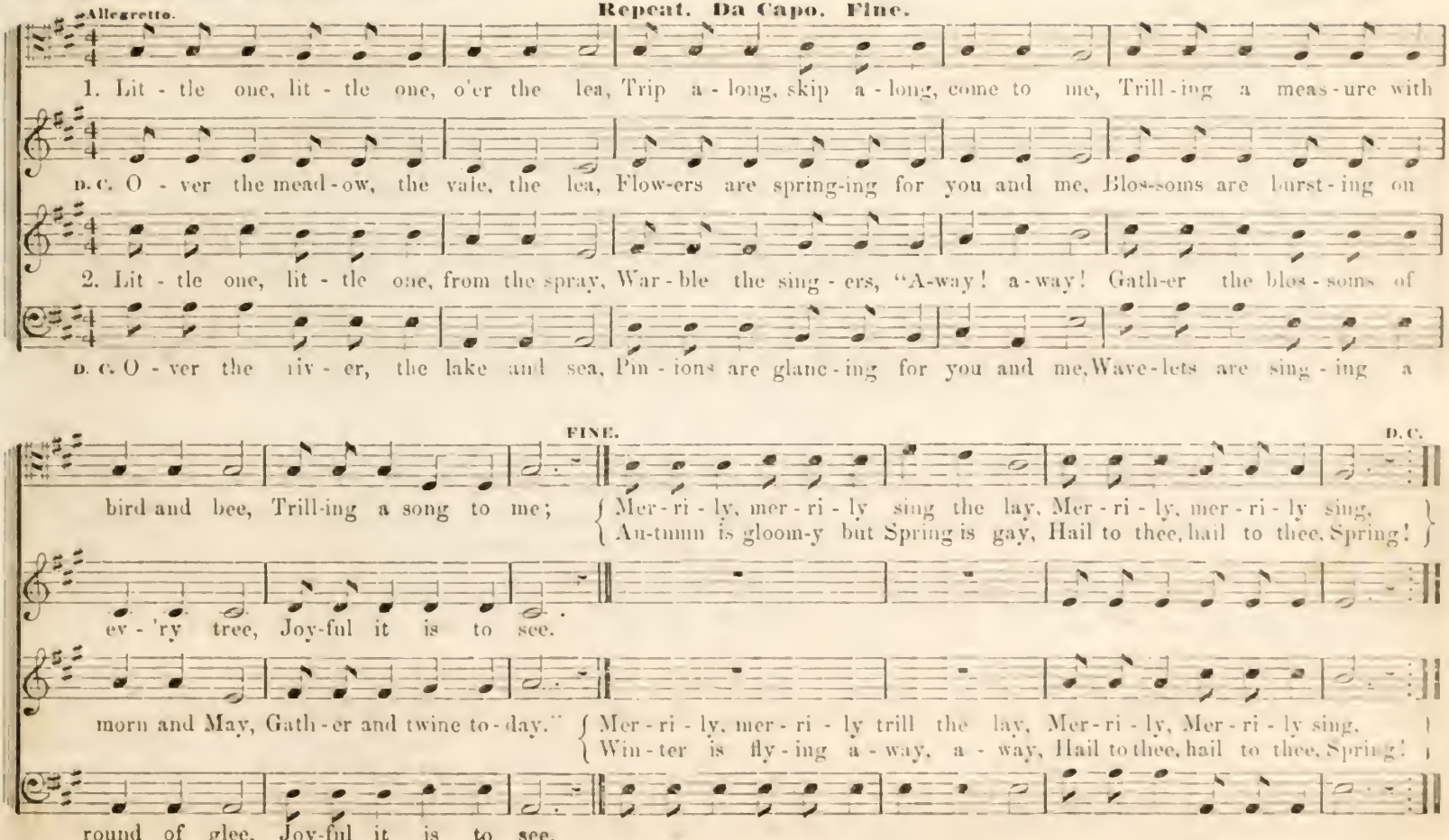
No. 47. IN THE KEY OF A.

Moderato.



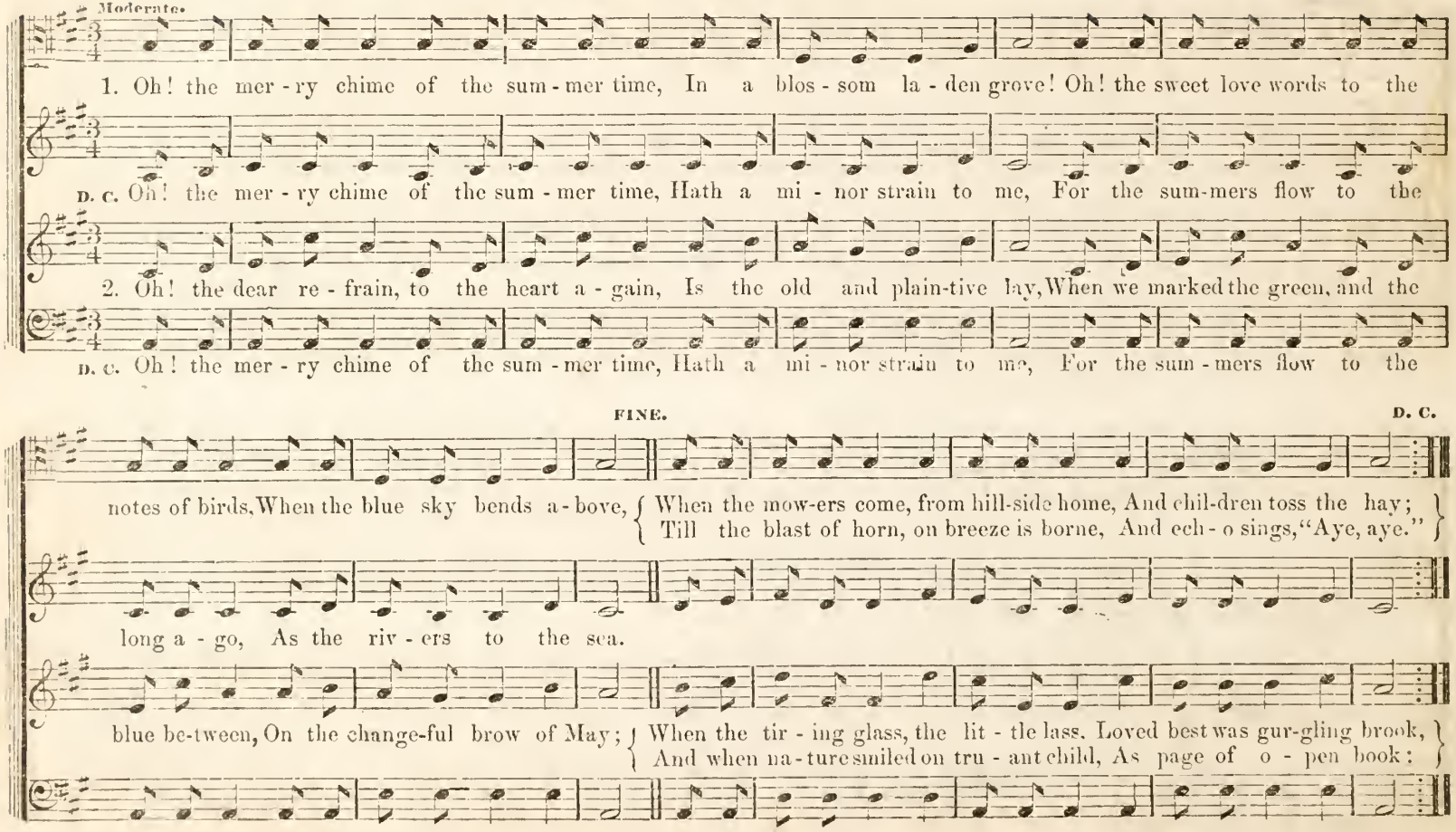
After practicing intervals, sing "Ermine," page 239, and "Jerrold," page 215.

No. 48. LITTLE ONE, COME.



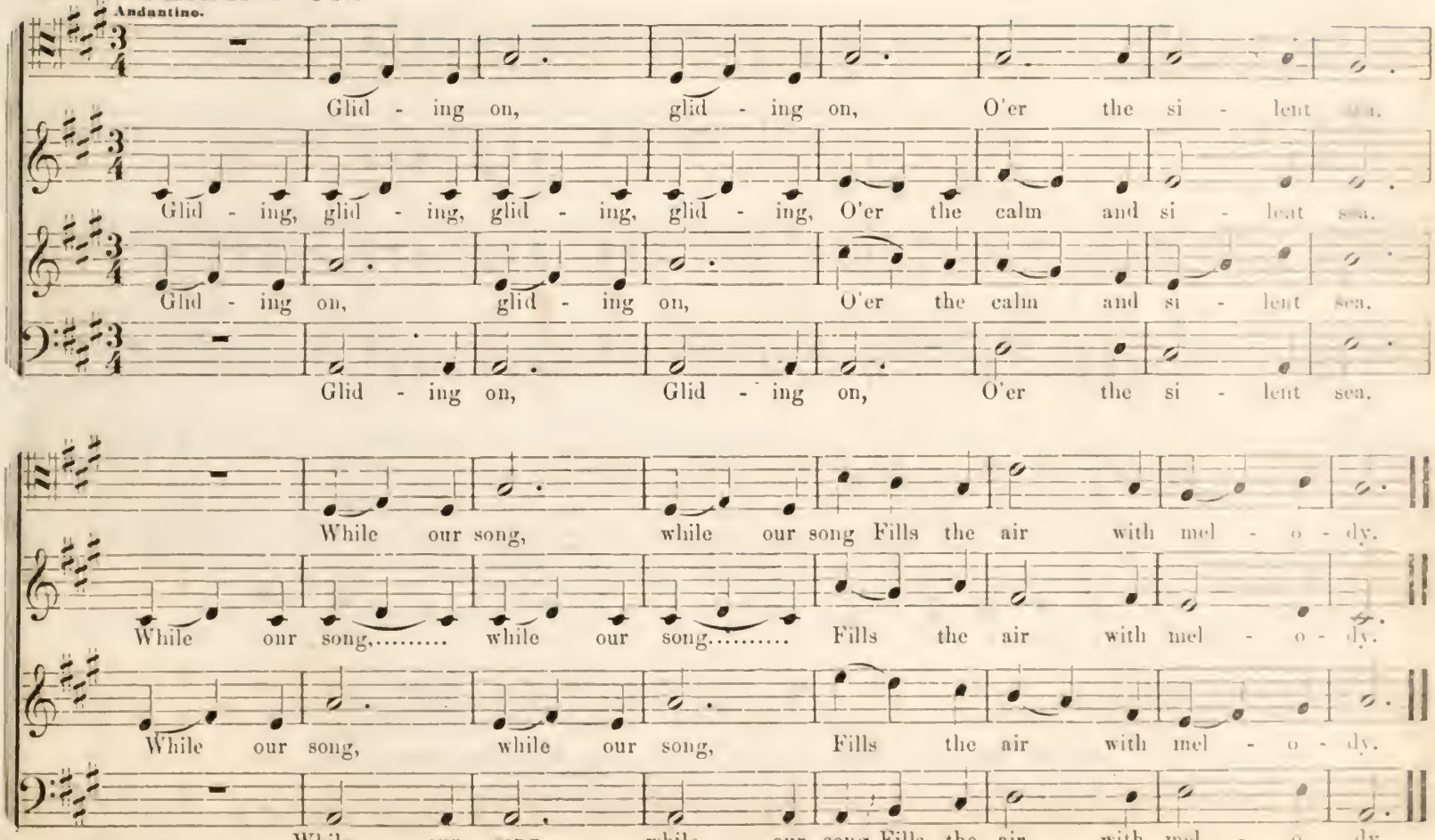
After this, "Hazel," page 187.

No. 49. OH! THE MERRY CHIME.



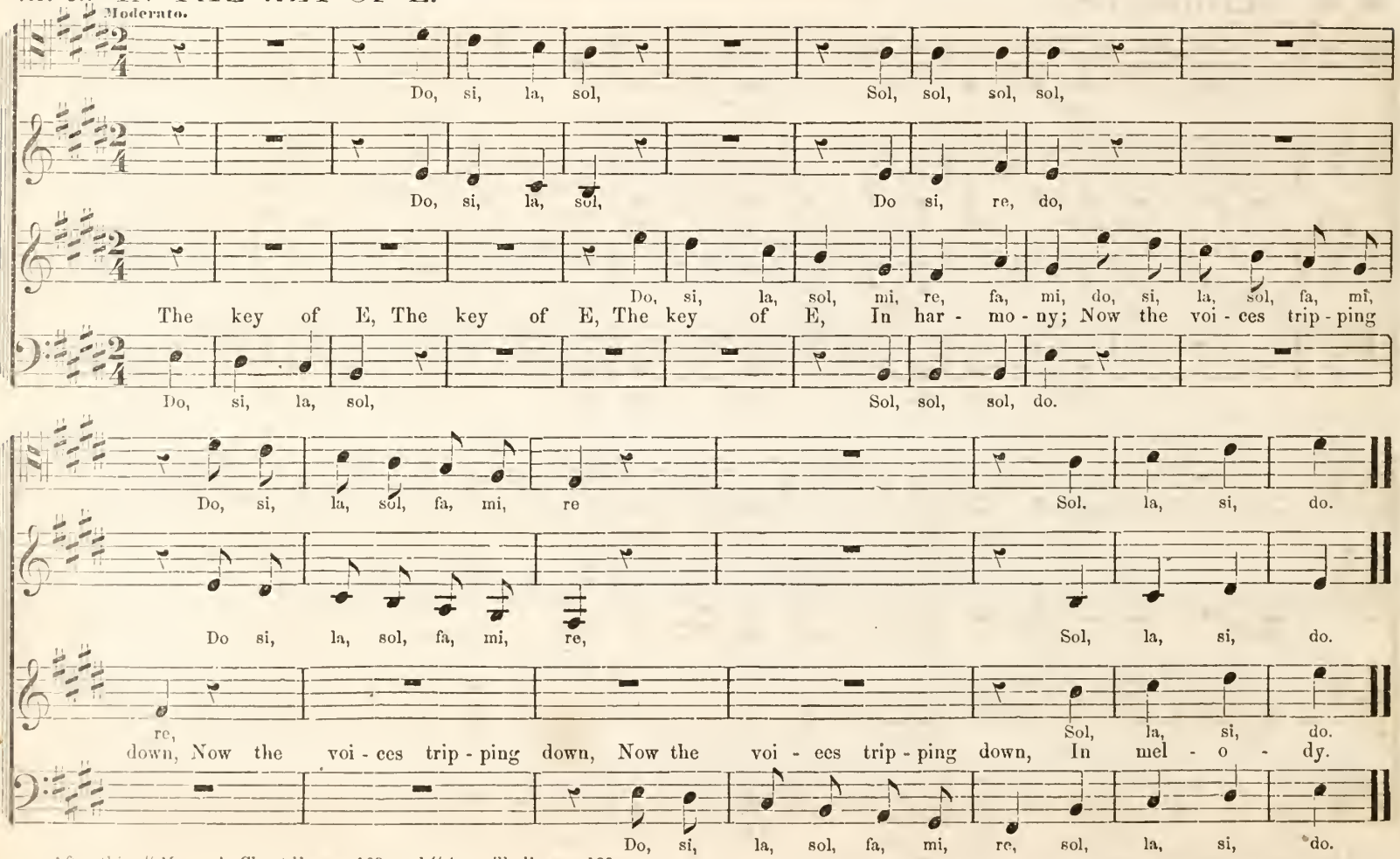
After this "Ithamer," page 215

No. 50. GLIDING ON.



After this, "Heath Hill," page 187, and "Castlemont," page 248.

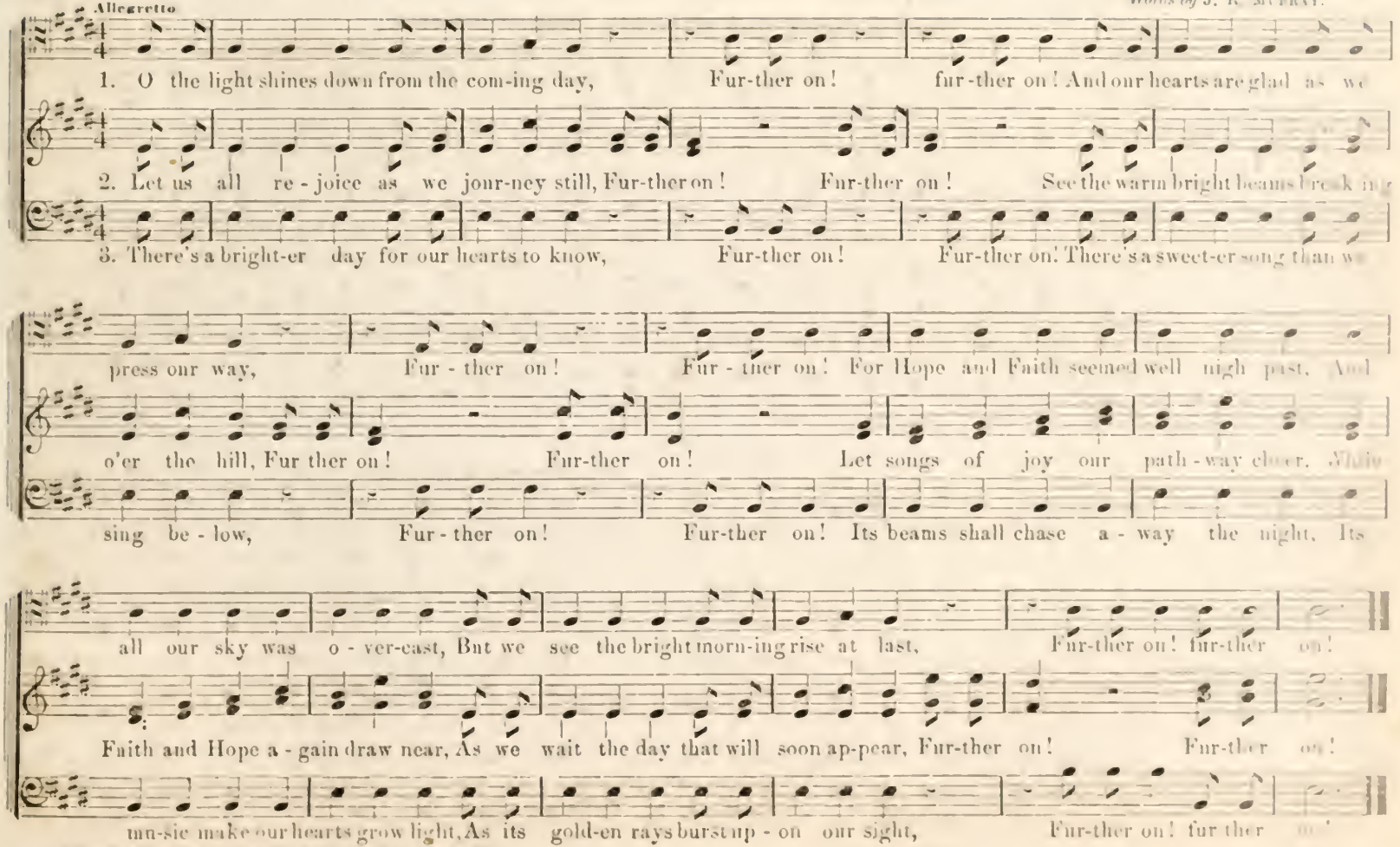
No. 51. IN THE KEY OF E.



After this, "Murray's Chant," page 163, and "Ironville," page 189.

No. 52. FURTHER ON.

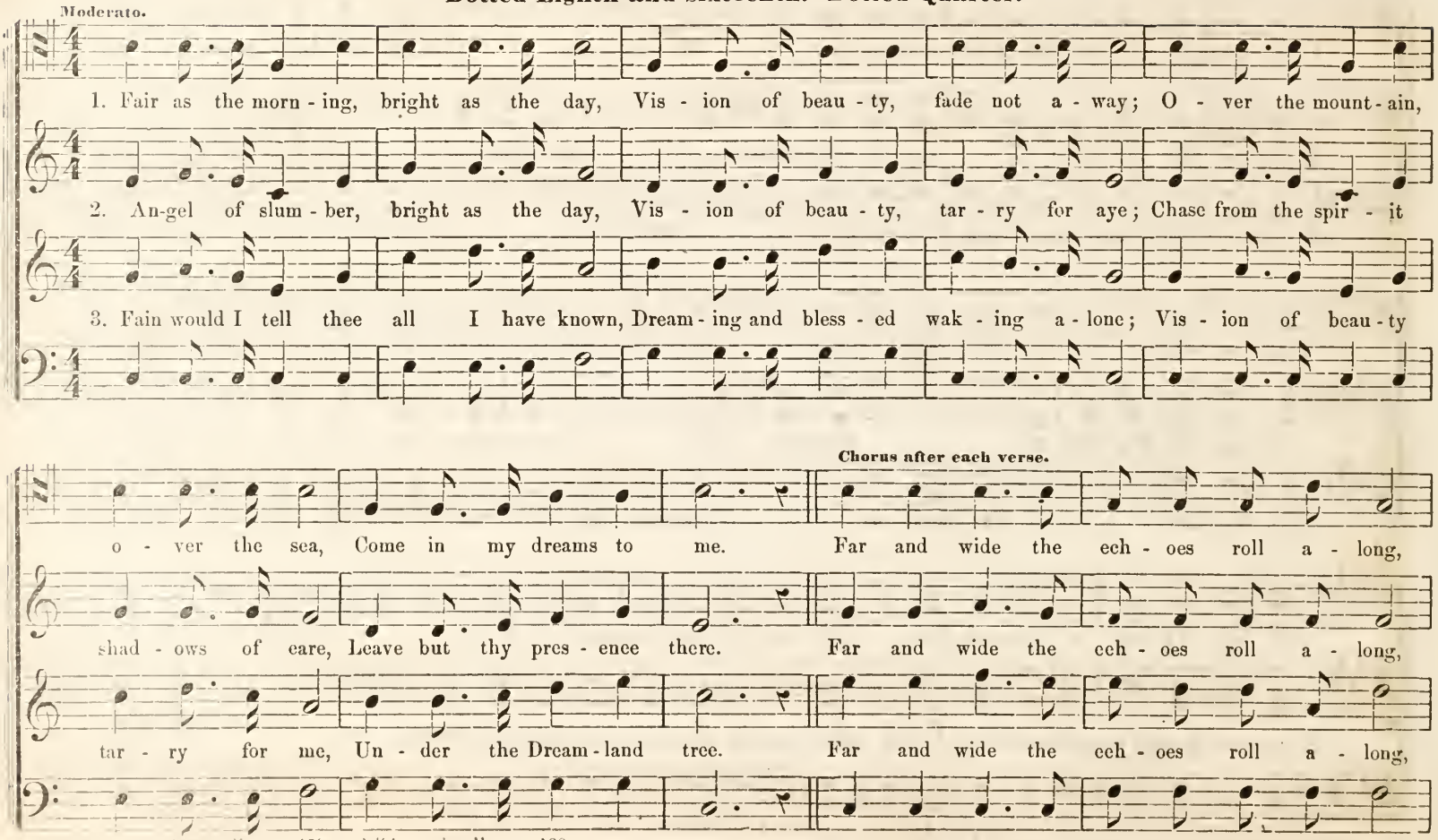
Words by J. R. MURRAY.



After this, anthem "Blessed is the people," page 302.

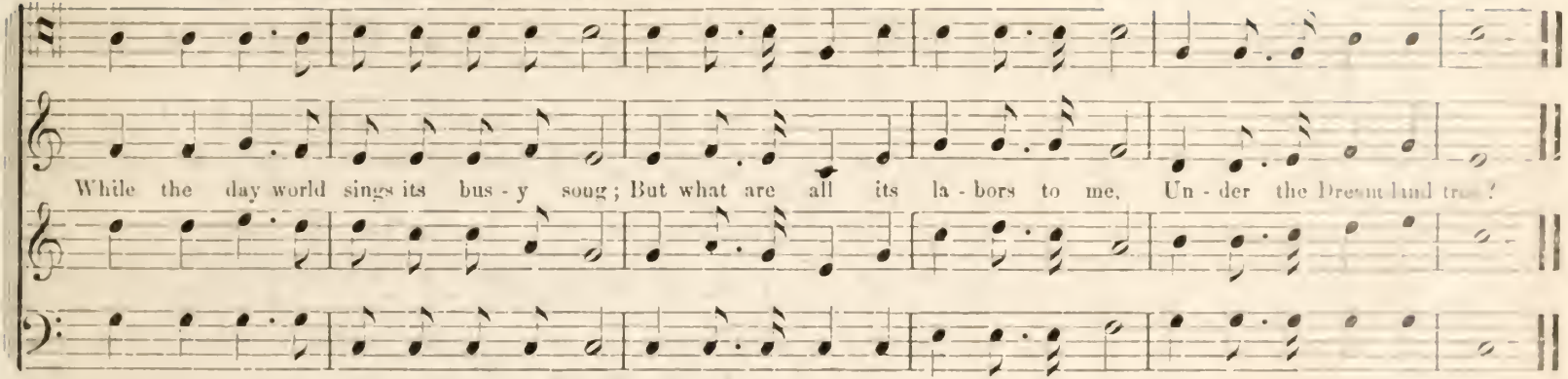
No. 53. FAIR AS THE MORNING.

Dotted Eighth and Sixteenth. Dotted Quarter.



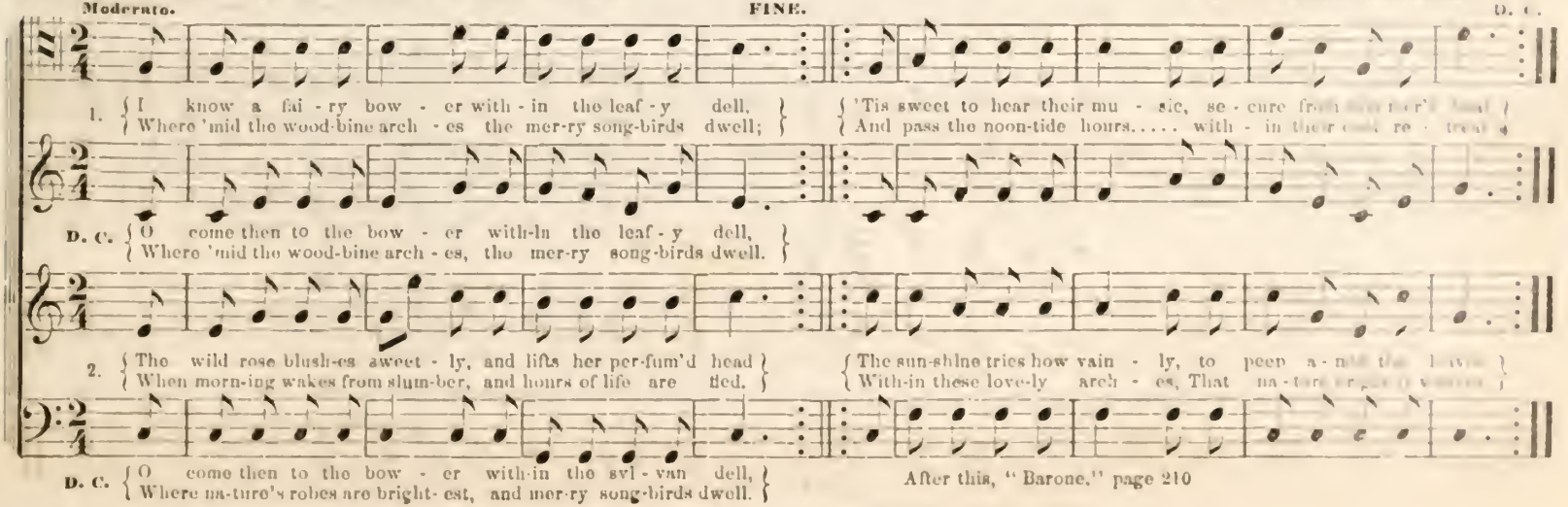
After this, "Arise," page 179, and "Appenine," page 180.

FAIR AS THE MORNING.—Concluded



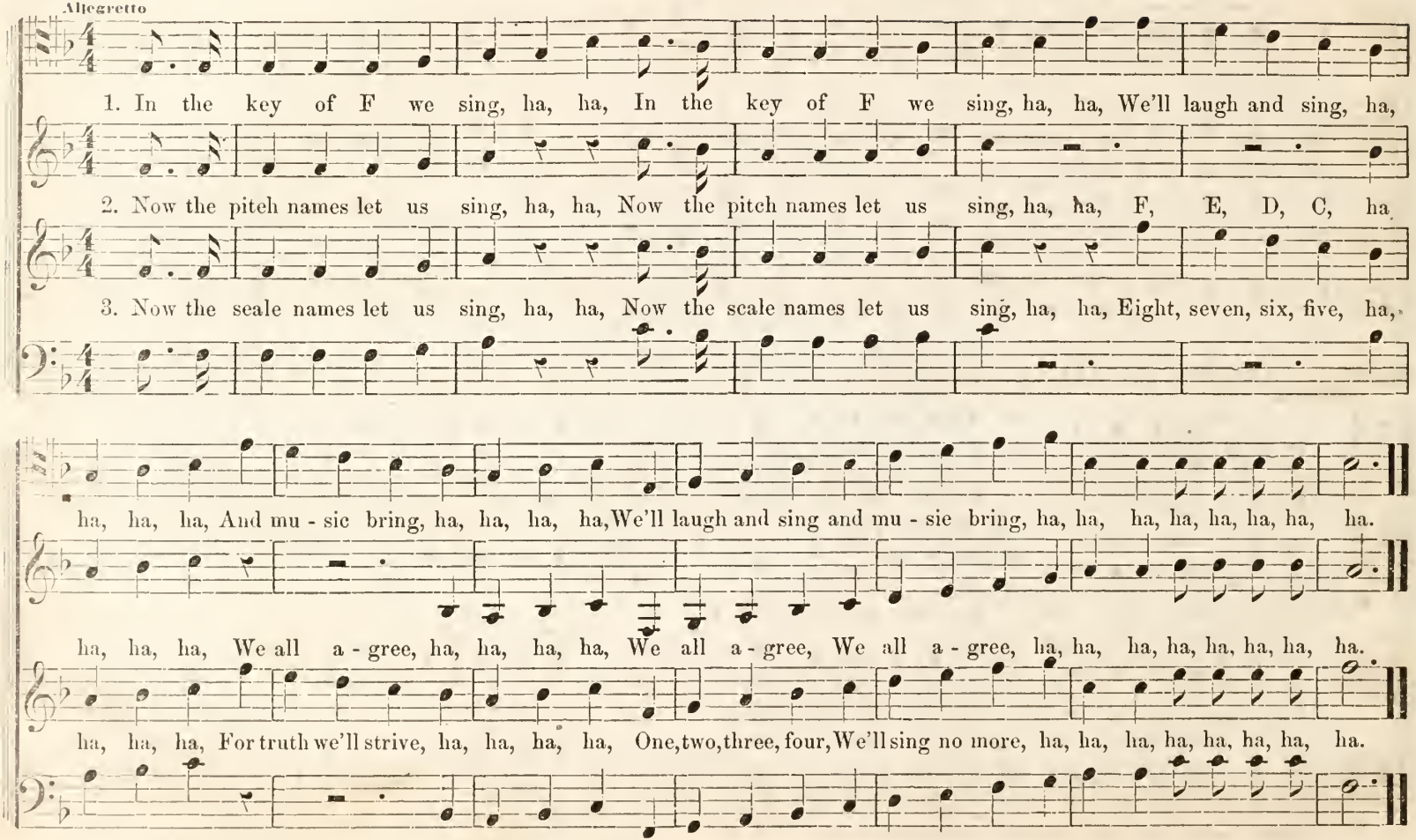
No. 54. I KNOW A FAIRY BOWER.

From the "Musical Cornucopia."



After this, "Barone," page 210

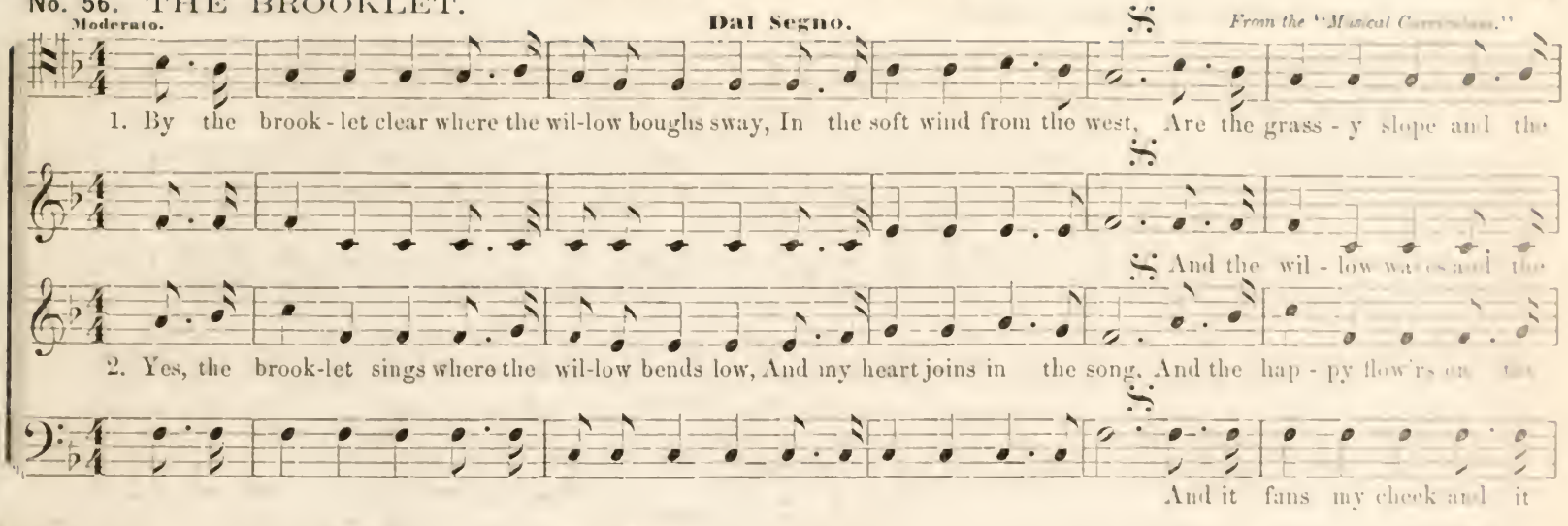
No. 55. IN THE KEY OF F.



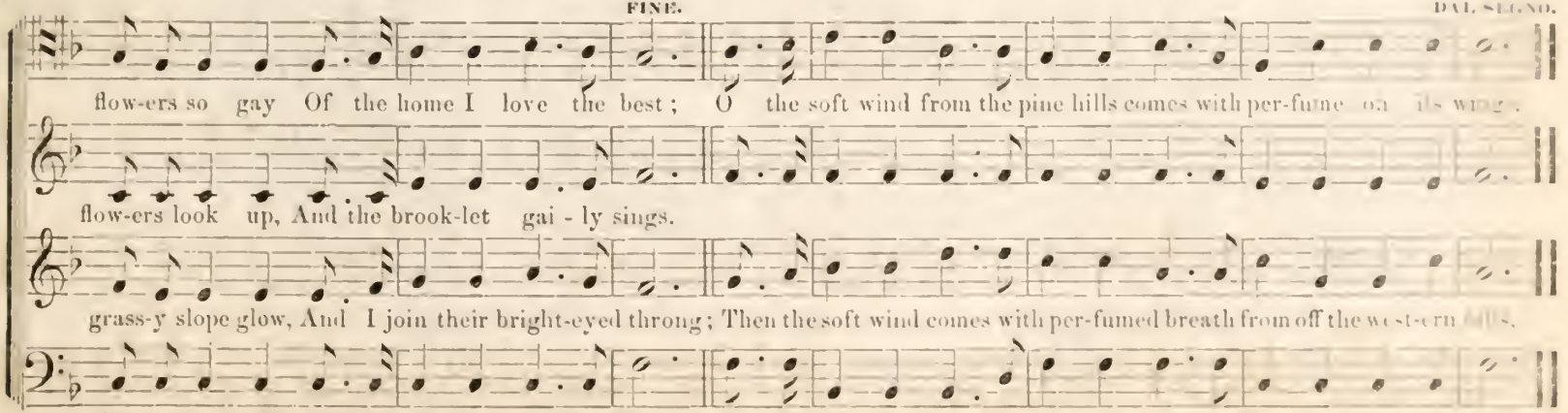
After this, "Banner," page 247, and chorus of "Oleander," page 166.

No. 56. THE BROOKLET.

Moderato. Dal Segno. *From the "Musical Curriculum."*



FINE. DAL SEGNO.



After this, "Millmont," page 191, and anthem "Bless the Lord," page 3[illegible].

No. 57. SING, BROTHERS, SING.

From the "Musical Curriculum."

Andantino.

1. Sing, brothers, sing; Sing, brothers, sing; Time's on the wing, Time's on the wing, Bear - ing a-
2 Yes, brothers, sing; Yes, brothers, sing; Time's on the wing, Time's on the wing, Still, af - ter

1. Sing, broth - ers, sing; Sing, broth - ers, sing: Time's on the wing, Time's on the wing,
2. Yes, broth - ers, sing; Yes, broth - ers, sing; Time's on the wing, Time's on the wing,

way, Hopes that to - day Close round the young spirit cling;..... But do not sigh That thus they fly,
night, Com - eth the light— And af - ter win - ter the spring;..... So, do not grieve, Sor - rows will leave,

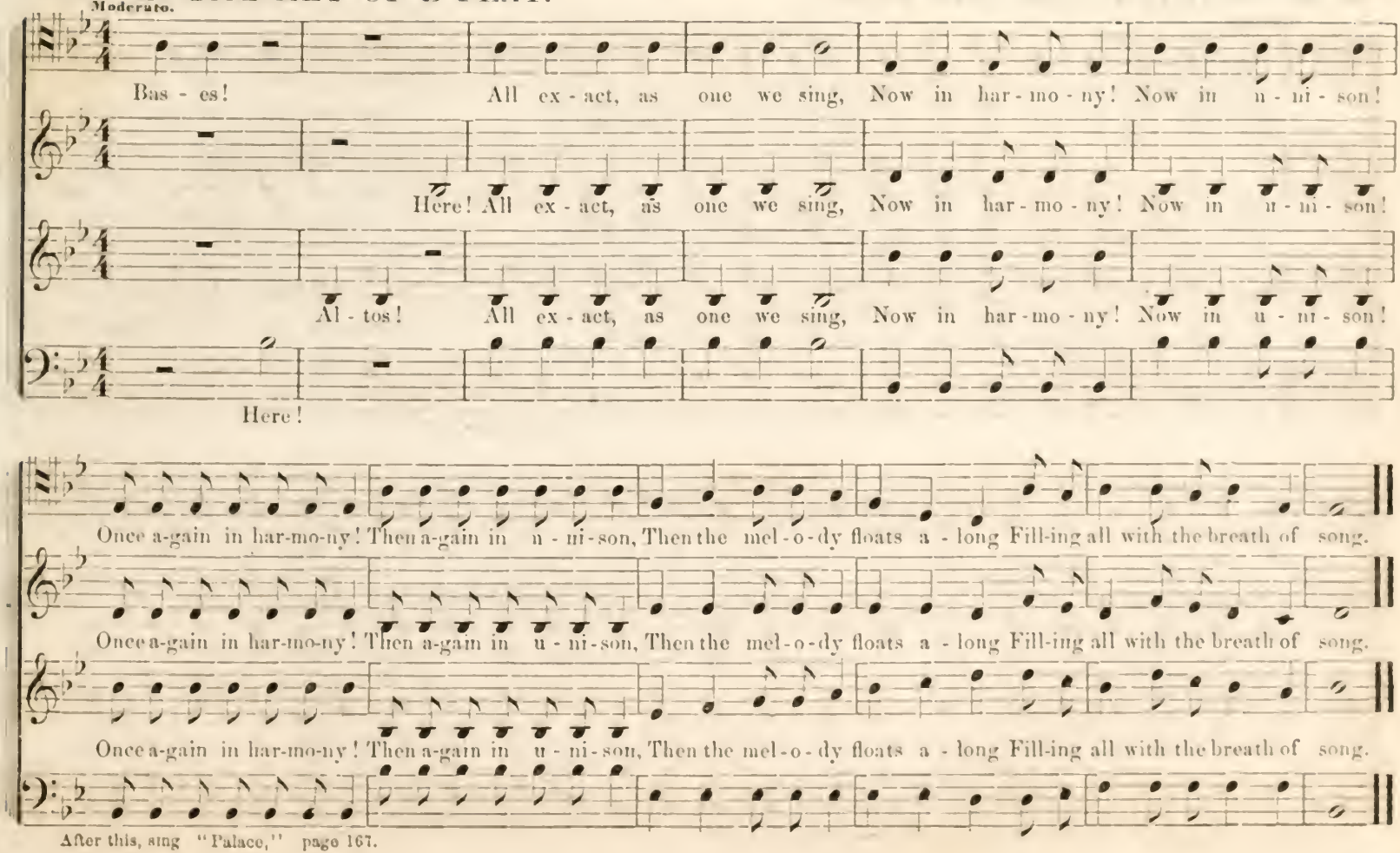
Bear - ing a - way Hopes that to - day Close round the young spirit cling; But do not sigh That thus they
Still, af - ter night, Com - eth the light, And af - ter win - ter the spring; So, do not grieve, Sor - rows will

Oth-ers will come When they are gone. Sing, brothers, sing; Sing, brothers, sing; While time is fly-ing a - long.....
When comes the day With cheering ray Yes, brothers, sing; Yes, brothers, sing; Tho' time is fly-ing a - way.....

fly, Oth - ers will come When they are gone. Yes, brothers, sing; Yes, brothers, sing; While time is fly - ing a - long.
leave, When comes the day With cheering ray. Yes, brothers, sing; Yes, brothers, sing; Tho' time is fly - ing a - way.

After this, "Medallion," page 192. The tenor and base are put together, because their words are sung together. It is more difficult to read the tenor from the base clef, but practice makes perfect.

No. 58. IN THE KEY OF B FLAT.



After this, sing "Palace," page 167.

No. 59. SWIFTLY O'ER THE TIDE.

From the "Musical Curriculum."

Moderato.

1. { Swift - ly o'er the tide, Fai - ry lit - tle May, My dar - ling May, }
{ In our boat we glide, Fai - ry lit - tle May, My dar - ling May, }
Spark - ling in our path - way See the

2. { On our light bark flies, Fai - ry lit - tle May, My dar - ling May, }
{ With the breeze she vies, Fai - ry lit - tle May, My dar - ling May, }
Spark - ling as we pass them See the

3. { Now the sun de-scends, Fai - ry lit - tle May, My dar - ling May, }
{ Thus the bright day ends, Fai - ry lit - tle May, My dar - ling May, }
Spark - ling in the star - beams, Still the

my dar - ling,

mer - ry, mer - ry rip - ples play, As we sing our joy - ous song, Fai - ry lit - tle May, My dar - ling May.

mer - ry, mer - ry rip - ples play, As we sing our joy - ous song, Fai - ry lit - tle May, My dar - ling May.

mer - ry, mer - ry rip - ples play, As we sing our joy - ous song, Fai - ry lit - tle May, My dar - ling May.

After this, "Penndale," page 194, and anthem "Our soul waiteth," page 301.

No. 60. WHERE IS WILLIE?

Varieties of Measure.

Tenderly. *Words and Music by* JAMES R. MURRAY.

1. Where is my lit - tle one hid - ing to night? Wil - lie? Wil - lie?
2. Ah! but my heart is for - get - ting its pain, Wil - lie! Wil - lie! dar - ling,
3. Yet in the home that is o - ver the Sea, Wil - lie! dar - ling Wil - lie,

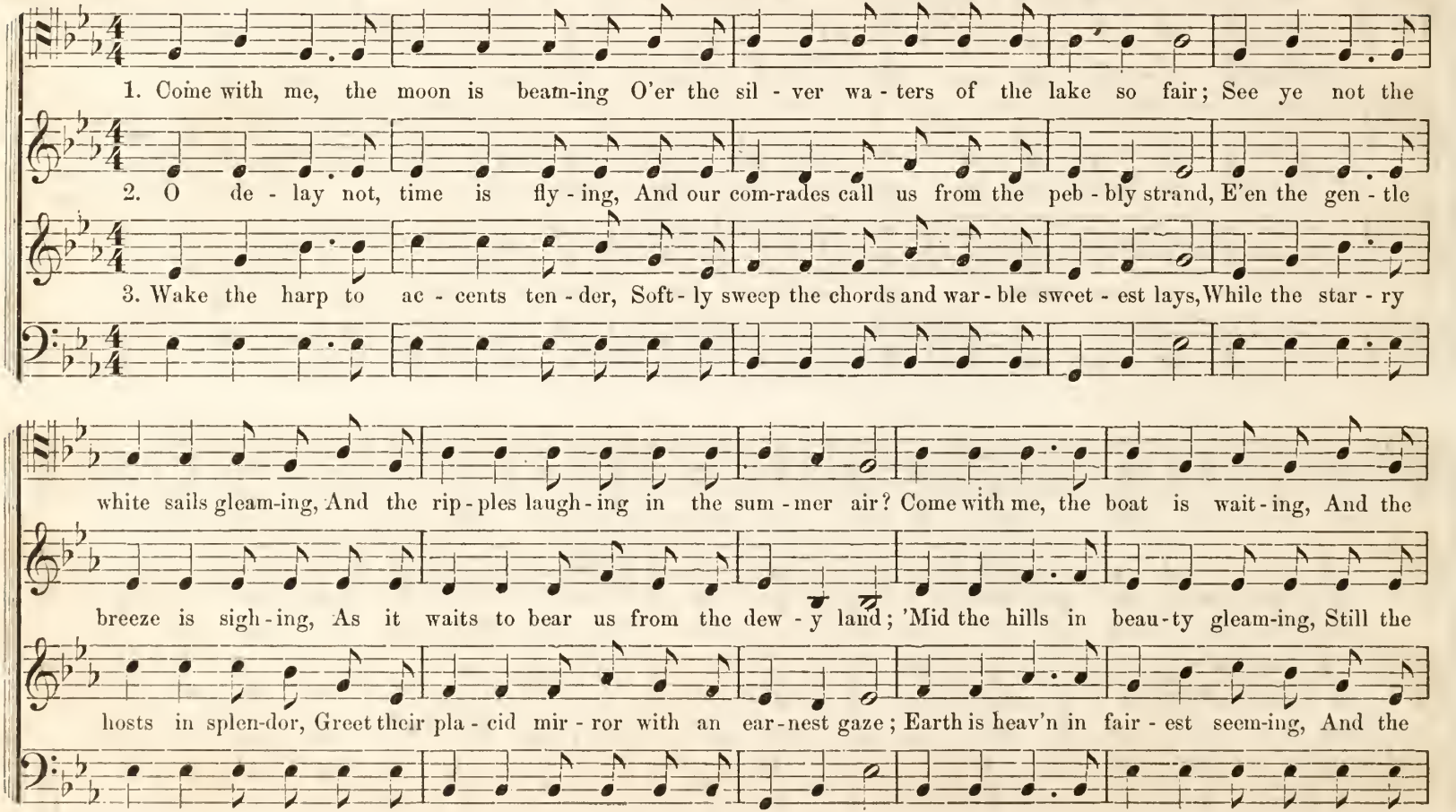
Come from your hid - ing place, lit - tle eyes bright! Wil - lie, Wil - lie, lov - ing and true.
Nev - er on earth shall I see thee a - gain, Wil - lie, Wil - lie, lov - ing and true.
Art thou not wait - ing with wel - come for me? Wil - lie, Wil - lie, lov - ing and true.

After explaining the different varieties of measure, sing "Pearl River," page 194, and "Newhope," page 220.

No. 61. THE SILVER LAKE.

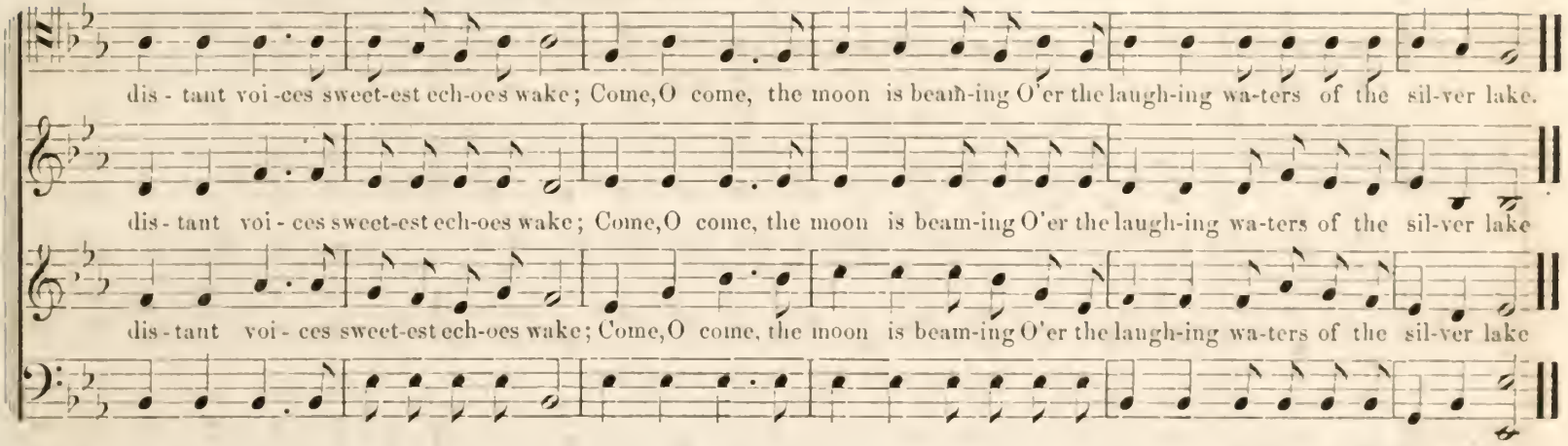
From the "Musical Curriculum."

Moderato. **The key of E flat**—(*like the key of E in representation.*)



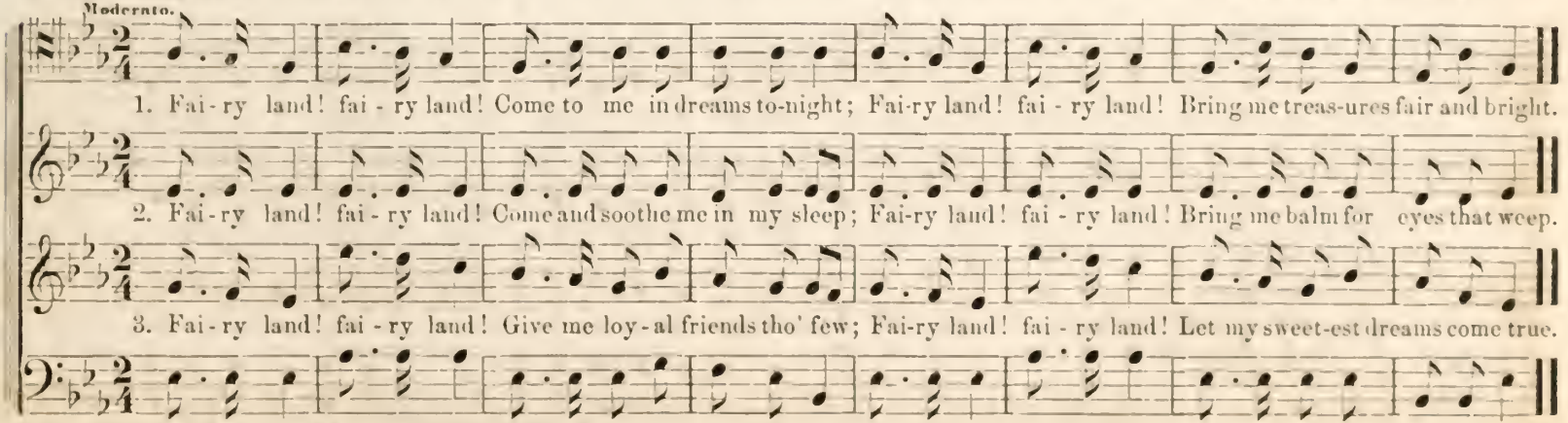
After this, the chorus of "September," page 170, and "Trempeleau," page 197.

THE SILVER LAKE.—Concluded.



No. 62. FAIRY LAND.

Words and Music by J. R. M.



After this, "Delta," page 218, and "Renfrew," page 169.

No. 63. THE HILLSIDE.

From the "Musical Curriculum."

Moderato. **Key of A flat**—*(like the key of A in representation.)* 1st time. 2d time. Chorus. Echo.

1. { To the rock - y hill - side let us go, Ere twi - light shad - ows fall;
   { And we'll list the ech - oes as they wake, At ev - 'ry joy - ous.....eall; } List the ech - oes, List the

2. { On the rock - y hill - side fra-grant grows The hon - ey - suck - le sweet,
   { And the spread - ing fern its o - dor sends From man - y a calm re - treat. } 'Mid the flow - ers, 'Mid the

3. { From the rock - y hill - side thro' the vale, The brook - let soft - ly hies,
   { With a mur - mur sweet as lul - la - by Where fold - ed blos - som.....lies; } Mur-murs swell-ing, Mur - murs

Chorus. Echo. Chorus. Echo.

ech-oes, List the ech - oes, List the ech-oes, As they an-swer ev-'ry joy-ous eall, An-swer ev-'ry joy-ous eall.

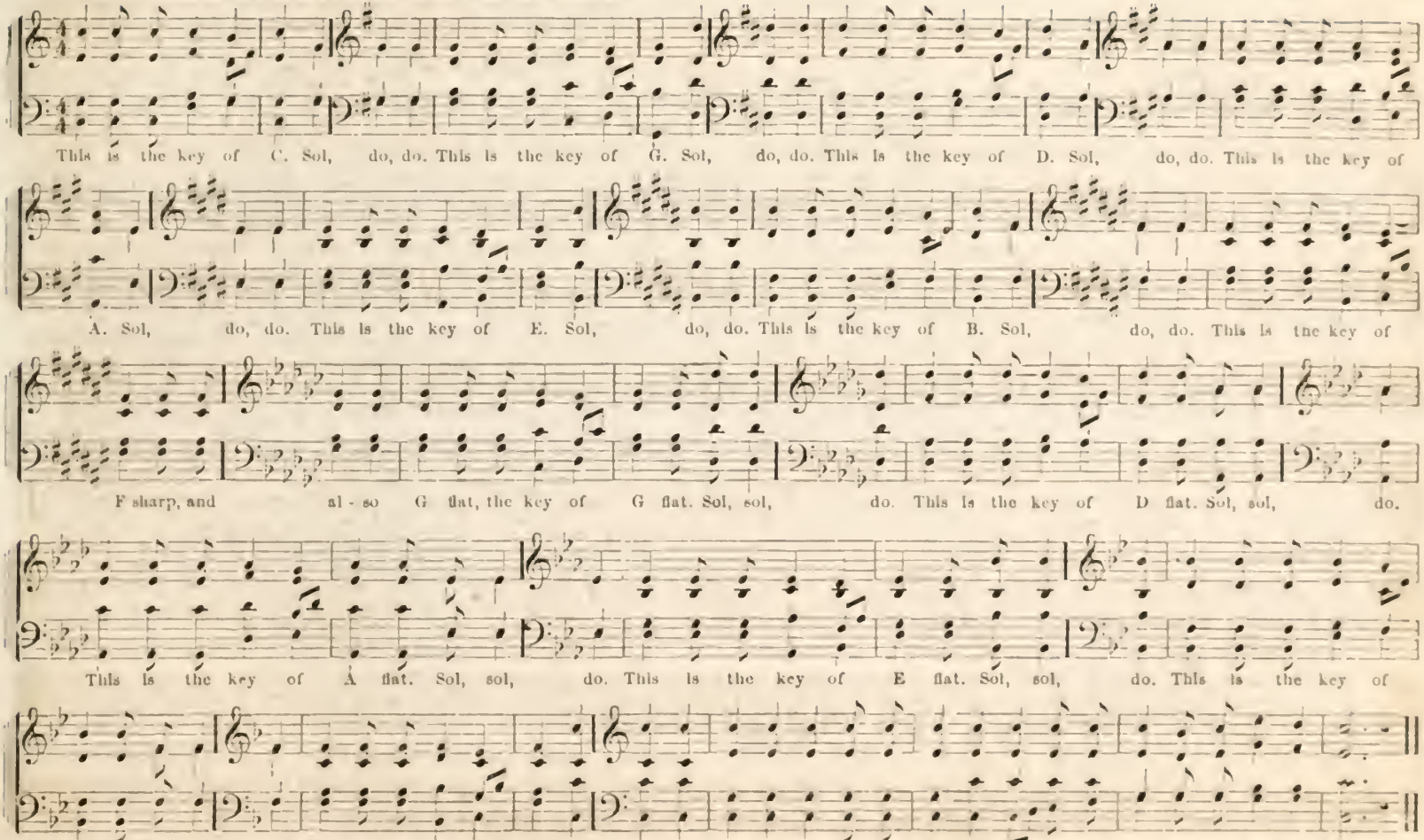
flow-ers, And the ech-oes, And the ech-oes, Let us seek the eool and calm re - treat, Seek the eool and calm re - treat.

swell-ing, Soft-ly tell-ing, Soft-ly tell-ing Of the banks where bloom the star-ry eyes, Banks where bloom the star-ry eyes.

The echo should be performed by four voices in another room, sufficiently closed or distant to make them sound like an echo. Let the last echo commence before the chorus closes.

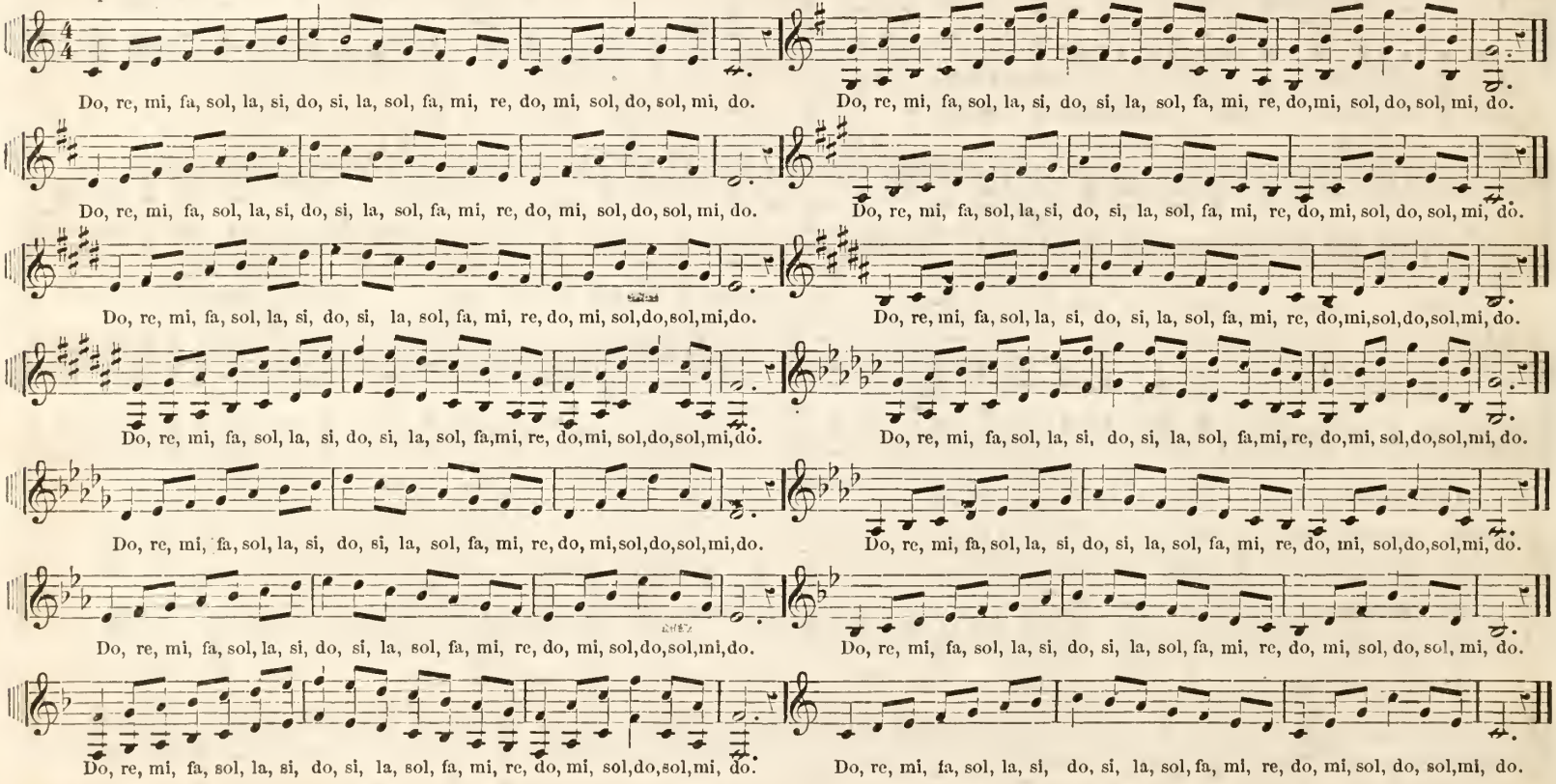
After this, anthem "Thou wilt show me," page 304, "Vicar," page 199, and "Meredith," page 276.

No. 64. Cadence Transposed Into All the Keys.



No. 65. The Major Scales.

The following lesson should be sung with syllables and also with different vowel sounds sometimes crescendo and diminuendo, and sometimes staccato and sometimes giving different qualities of tone When the scale is too high, take the octave below. Sing from beginning to end without stopping, passing from one key to the next in perfect time.



Each scale is a *fifth* from the preceding one, excepting the scale of G flat, which is at the same pitch with the one that precedes it (F sharp). This difference in *signs*, but not in *sound*, is called an enharmonic difference.

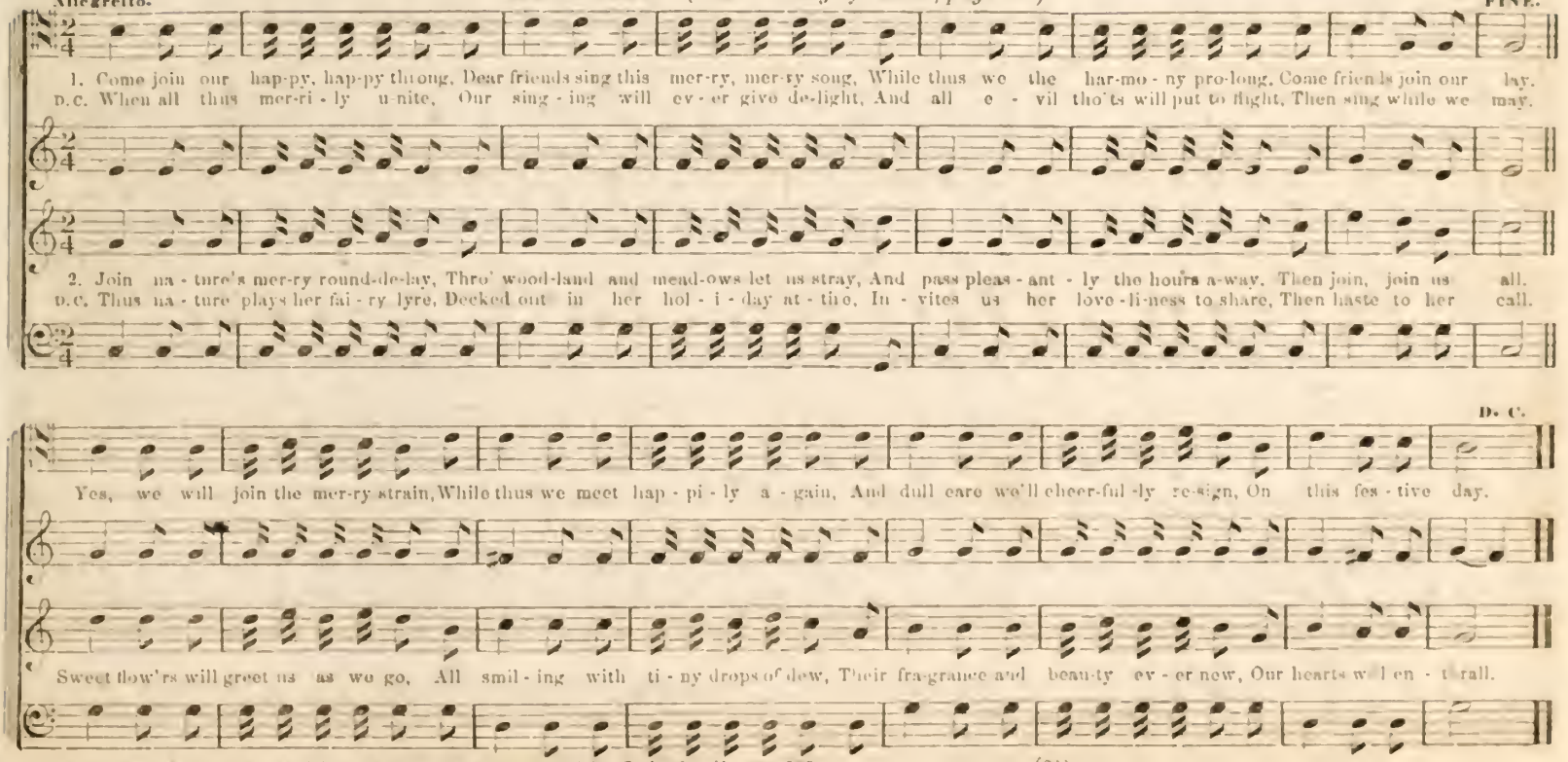
Transposing by fourths should also be practiced. This takes you through the flats first, and back through the sharps.

INTERMEDIATE COURSE.

No. 66. COME JOIN OUR HAPPY THRONG.

H. R. PALMER.
From the "Song Queen," by permission.

Sharp Four. (*See "Theory of Music, page 30.*)



After this, "Advance" and "Annabel," page 155; and "St. Catherine," page 245.

No. 67. O, THE QUEEN OF NIGHT IS RISING.

Allegro. **Flat Seven. Changing Key.**

1. O, the Queen of Night is ris - ing In her beau-ty o'er the sea, And the twink-ling stars are sing - ing Of a bless-ed time to

2. O, the Queen of Night is smil-ing On the cher-ished haunts of yore, Where the ab-sent have been gath-er'd And the dear ones gone be-

FINE.

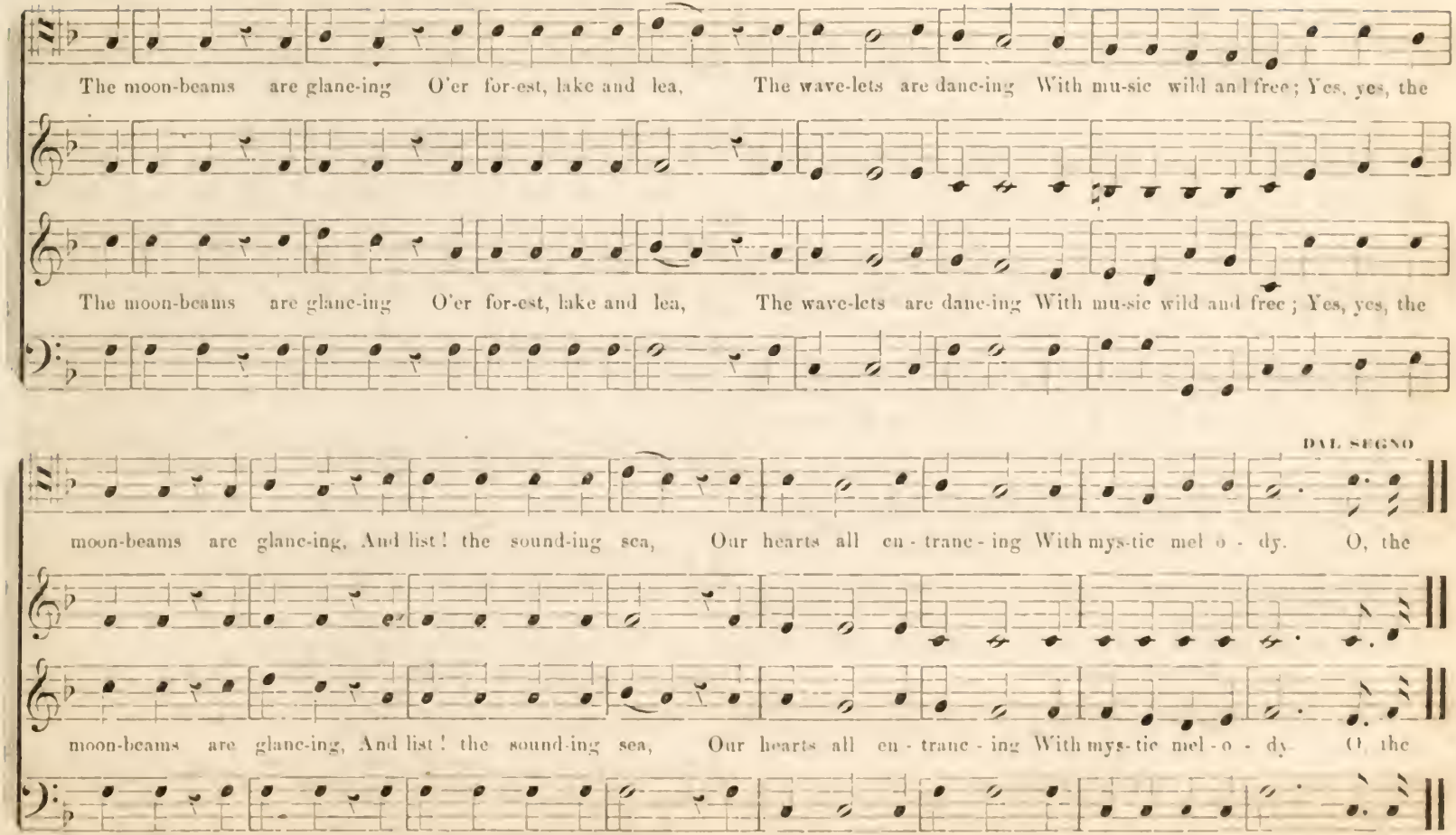
be. Tho' we hear no earth-ly voi - ces, Yet the gen-tle eyes a - bove, Have a sol - ace for our sor-row, Have a rap-ture for our love.

D.S. Queen of Night is ris - ing, In her beau-ty o'er the sea; And the twink-ling stars are sing-ing Of a bless-ed time to be.

fore: To the home of ear-ly child-hood, To the dear fam - il - iar eaves, We have come with joys and sor-row, As the reap-er brings his sheaves.

D.S. Queen of Night is ris - ing, In her beau-ty o'er the sea, And the twink-ling stars are sing-ing Of a bless-ed time to be.

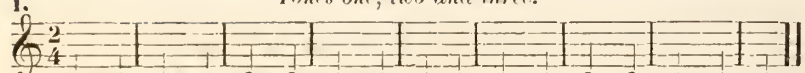
O, THE QUEEN OF NIGHT IS RISING.—Concluded.



After this, anthem, "Lift up your heads," page 308.

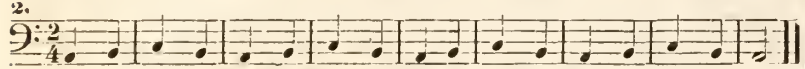
No. 68. BUILDING OF THE MINOR SCALE.

1. *Tones one, two and three.*



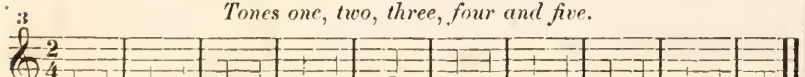
La, la, si, si, do, do, si, si, la, la, si, si, do, do, si, si, la.

2.



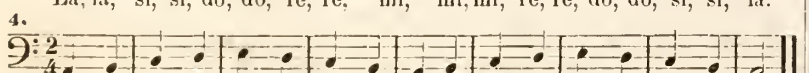
La, si, do, si, la, si, do, si, la, si, do, si, la, si, do, si, la,

3. *Tones one, two, three, four and five.*



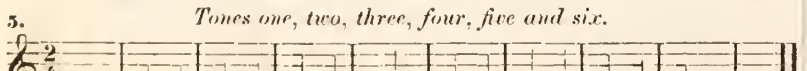
La, la, si, si, do, do, re, re, mi, mi, mi, re, re, do, do, si, si, la.

4.



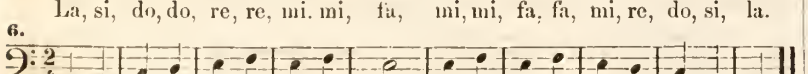
La, si, do, re, mi, re, do, si, la, si, do, re, mi, re, do, si, la.

5. *Tones one, two, three, four, five and six.*



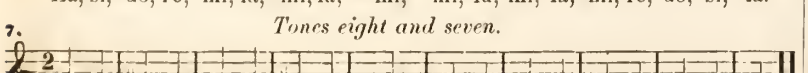
La, si, do, do, re, re, mi. mi, fa, mi, mi, fa, fa, mi, re, do, si, la.

6.



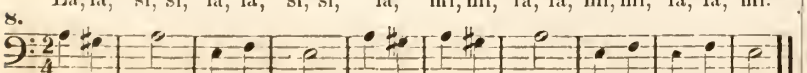
La, si, do, re, mi, fa, mi, fa, mi, mi, fa, mi, fa, mi, re, do, si, la.

7. *Tones eight and seven.*



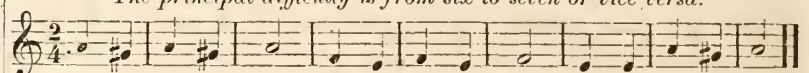
La, la, si, si, la, la, si, si, la, mi, mi, fa, fa, mi, mi, fa, fa, mi.

8.



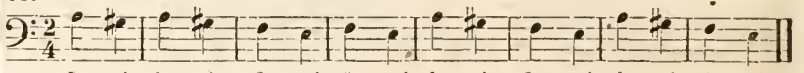
La, si, la, mi, fa, mi, la, si, la, si, la, mi, fa, mi, fa, mi.

9. *The principal difficulty is from six to seven or vice versa.*



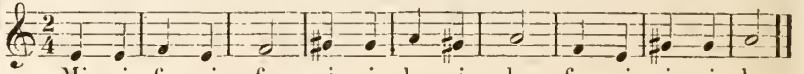
La, si, la, si, la, fa, mi, fa, mi, fa, mi, mi, la, si, la.

10.



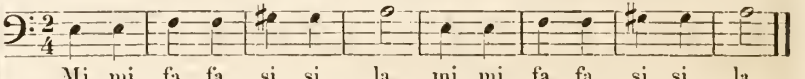
La, si, la, si, fa, mi, fa, mi, la, si, fa, mi, la, si, fa, mi.

11.



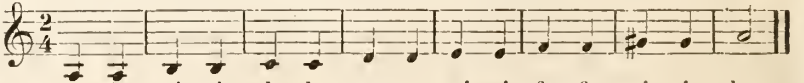
Mi, mi, fa, mi, fa, si, si, la, si, la, fa, mi, si, si, la.

12.



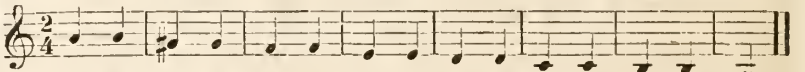
Mi, mi, fa, fa, si, si, la, mi, mi, fa, fa, si, si, la.

13.



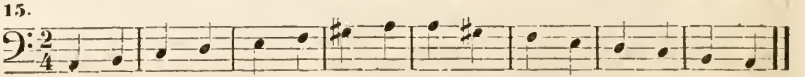
La, la, si, si, do, do, re, re, mi, mi, fa, fa, si, si, la.

14.



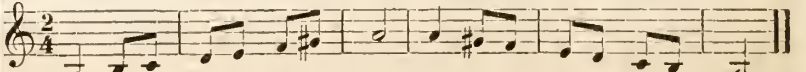
La, la, si, si, fa, fa, mi, mi, re, re, do, do, si, si, la.

15.



La, si, do, re, mi, fa, si, la, la, si, fa, mi, re, do, si, la.

16.



La, si, do, re, mi, fa, si, la, la, si, fa, mi, re, do, si, la.

After this—Arcadonic, page 213; Bellevale, page 180; Curwen, page 230; Ballentine, page 210; and Artwell, page 247.

No. 69. "GENTLY SIGHS THE BREEZE."

H. R. Palmer.

From the "Song Queen," by permission.

Moderato. **SOLO, or SEMI-CHORUS.** *For the practice of the Triplet.*

1. Gen-tly, gen - tly sighs the breeze, As it floats a-mong the trees; Like a voice of ser-aph bright, Sing ing to the world good night.
2. Gen-tly, gen - tly sighs the breeze, As it floats a-mong the trees; Like a voice of ser-aph bright, Sing ing to the world good night.

CHORUS, Subdued. *(Sing the syllable "la" through the entire Chorus rather staccato.)*

La, la, la, la, la, &c.

La, la, la, la, la, &c.

La, la, la, la, la, &c.

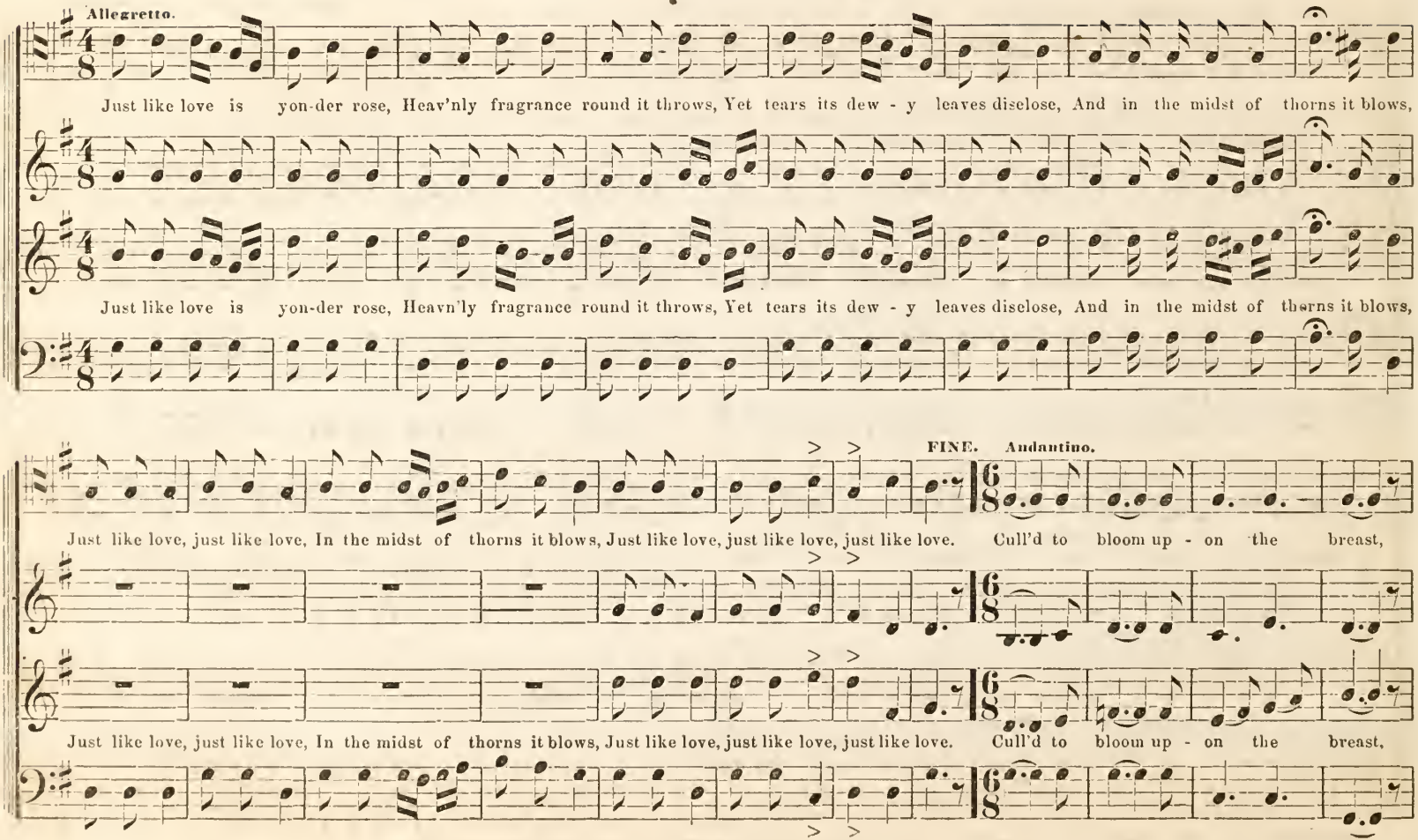
Ev-'ry hill and ev - 'ry glade, In the twi light seems to fade; While the whis p'ring breez-es say Or - i - sons for close of day
Now the birds are gone to rest, O'er the earth night, sa - ble drest, Hides her beau ties from our sight; We, dear friends, must bid good night

After this, Hymn, "We shall Know," page 296: Dixfield and Derringford, page 184; and Dear Home, page 212.

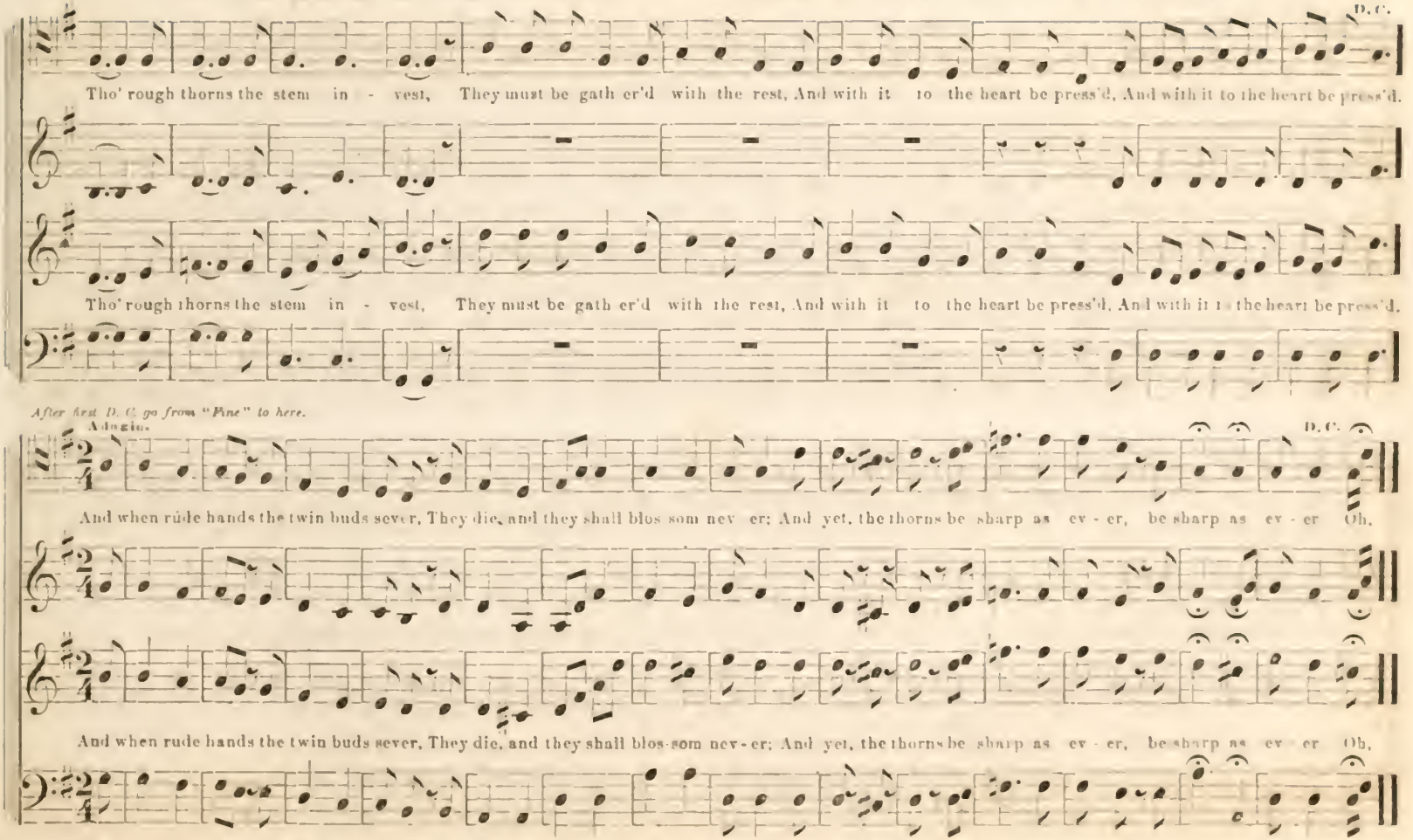
No. 70. JUST LIKE LOVE.

Sharp Four and Flat Seven.

P. P. Bliss.



JUST LIKE LOVE.—Concluded.



After this—"Cheyenne," page 183; "Content and Cluster," page 158; and Anthem, "The Lord is Good," page 305.

No. 71. LIGHT AND SHADE. E Minor.

Moderato.

1. Gloom and dark-ness o-verspread the earth, But with day-light com-eth joy and mirth: What tho' tem-pests give us pain,

2. Clouds and dark-ness o-ver-arch the sky, But be-yond the sun is clear and high: What tho' win-t'ry winds may blow,

3. So, when dark-ness falls up-on our way, Faint not—fear not—joy comes with the day: What tho' sor-row may ap-pal,

Smil-ing peace will come a-gain— Smil-ing peace, with mel-o-dy and mu-sic in the pat-ter of the sum-mer rain.

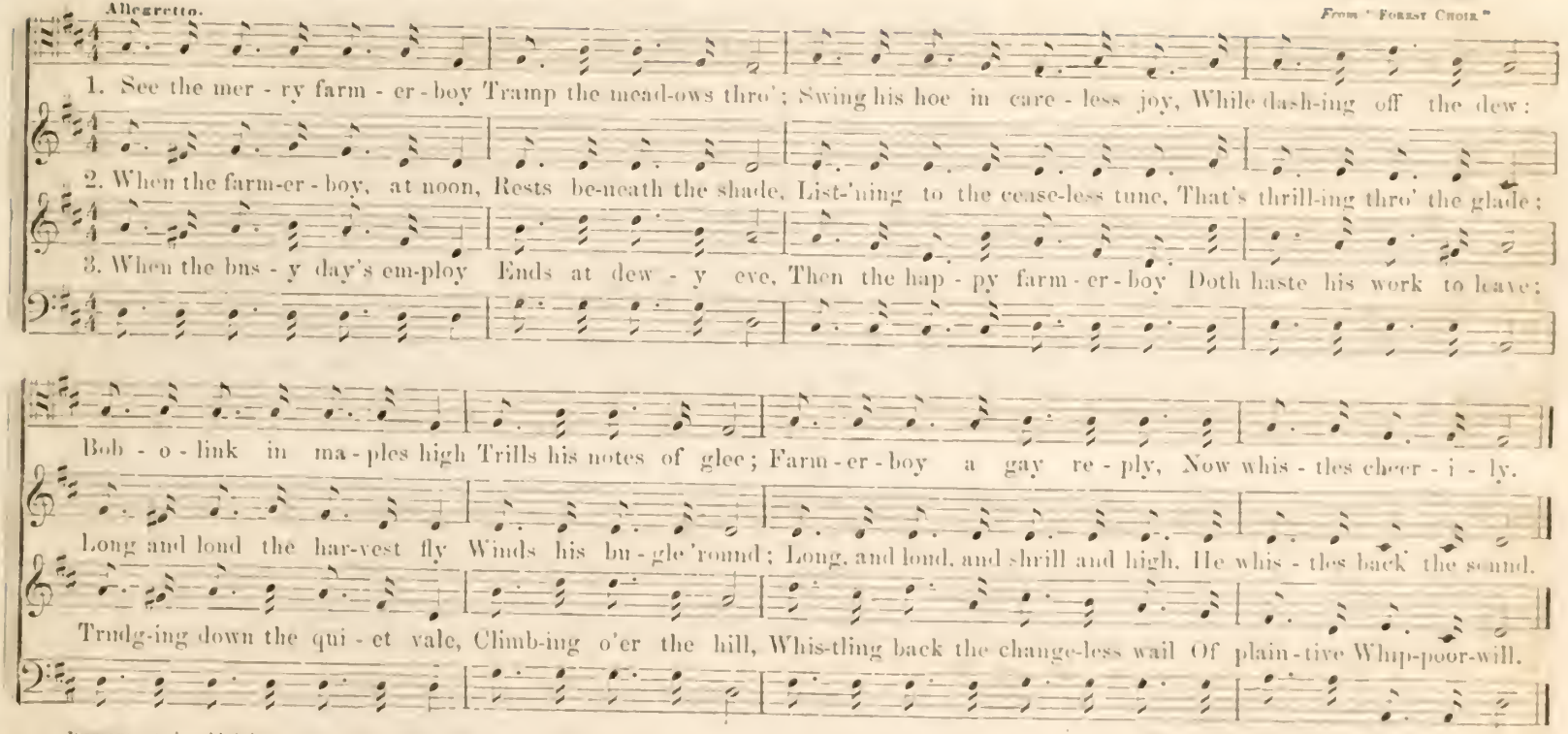
Spring will breathe so soft and low. Spring will sure-ly breathe so soft that all the blos-soms of the field and wood shall glow.

Still, with hope on Him we call. Yes, with hope-ful hearts, on Him who loves us and whose watchful care is o-ver all.

After this—"Darrow," page 184; "Castellan," page 158; "Clare," page 211; and Anthem "Give ear, O Shepherd," page 313.

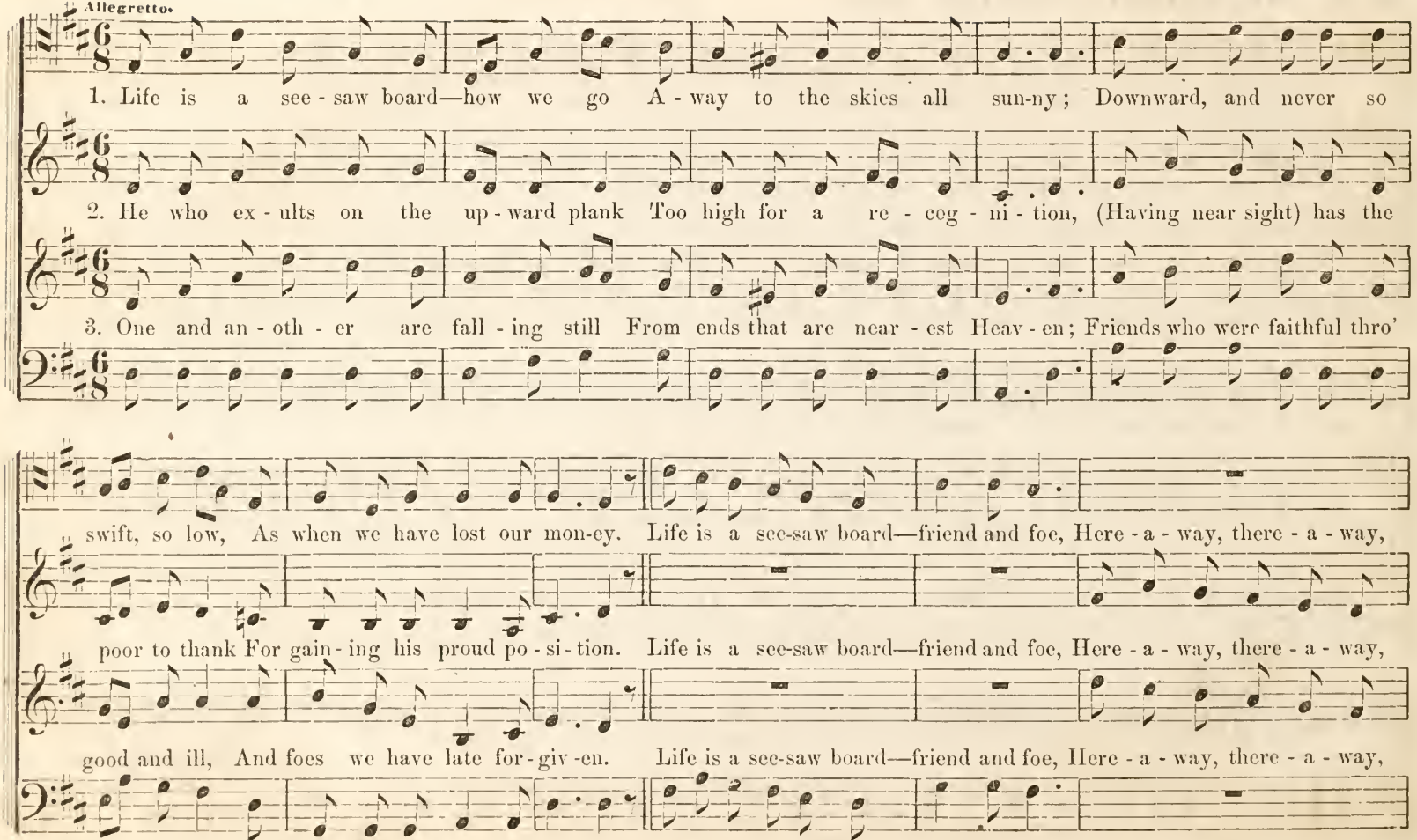
No. 72. WHISTLING FARMER BOY.

GEO. F. ROOT.
From "Forest Choir."



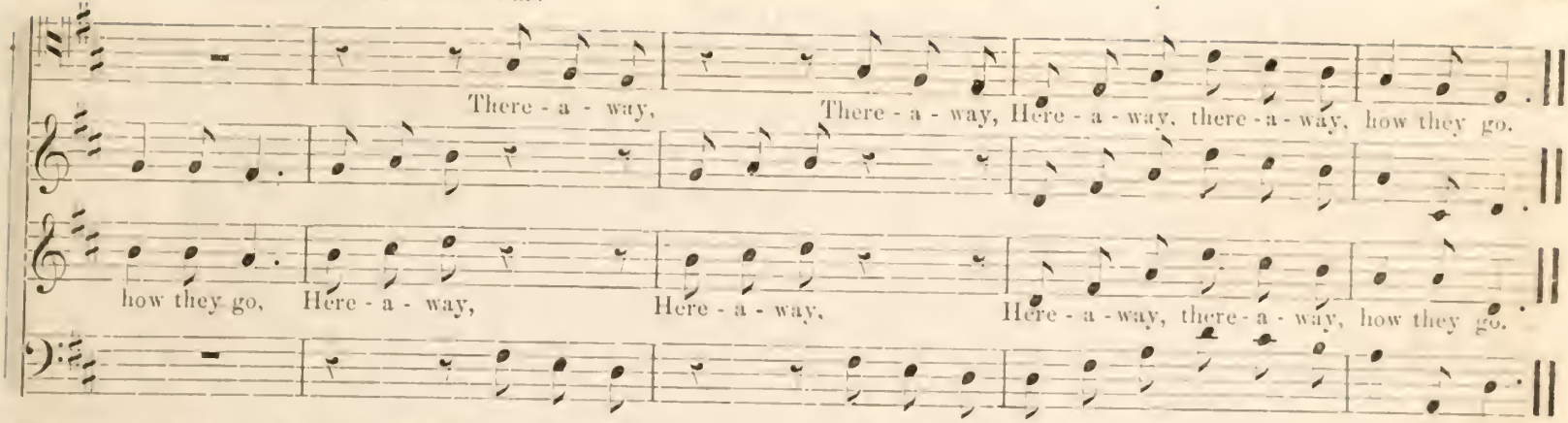
4. Farmer-boy is blithe and gay,
Morning, noon or night;
Song or glee or roundelay,
He's whistling with delight:
Merry heart, so full of glee,
Over-full of fun!
Hear him whistling merrily
Until the day is done.

No. 73. SEE-SAW. L. W. ROOT.

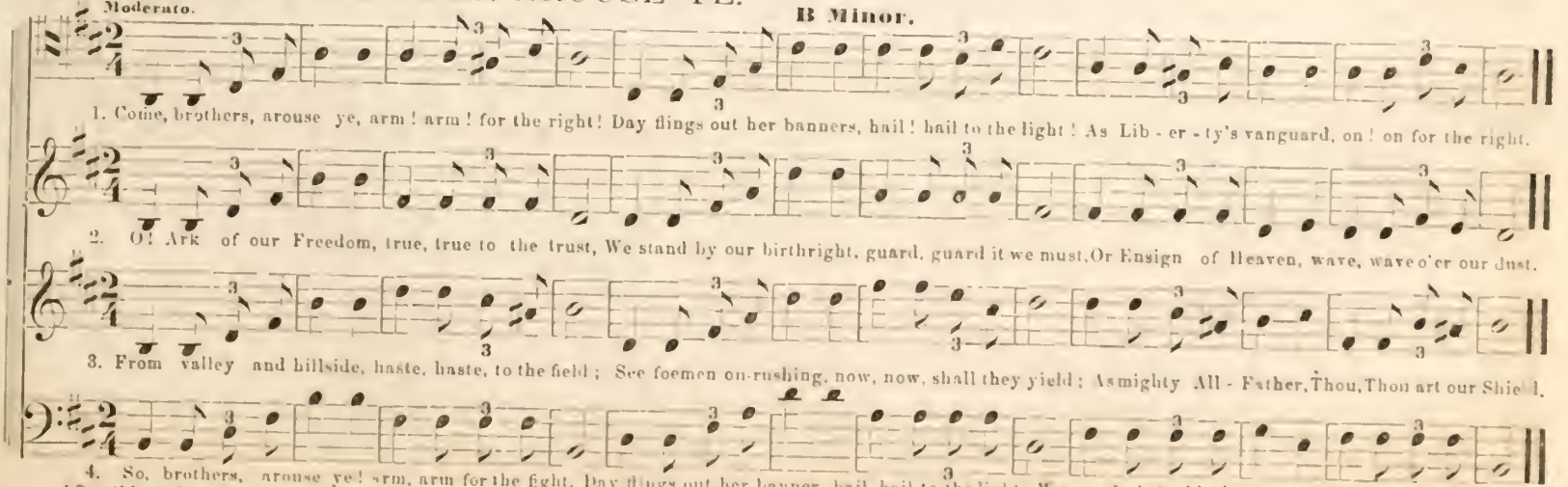


After this, "Diadem," page 159, "Ericson," page 185, and "Fontleroy" and "Flotow," page 186.

SEE-SAW.—Concluded.



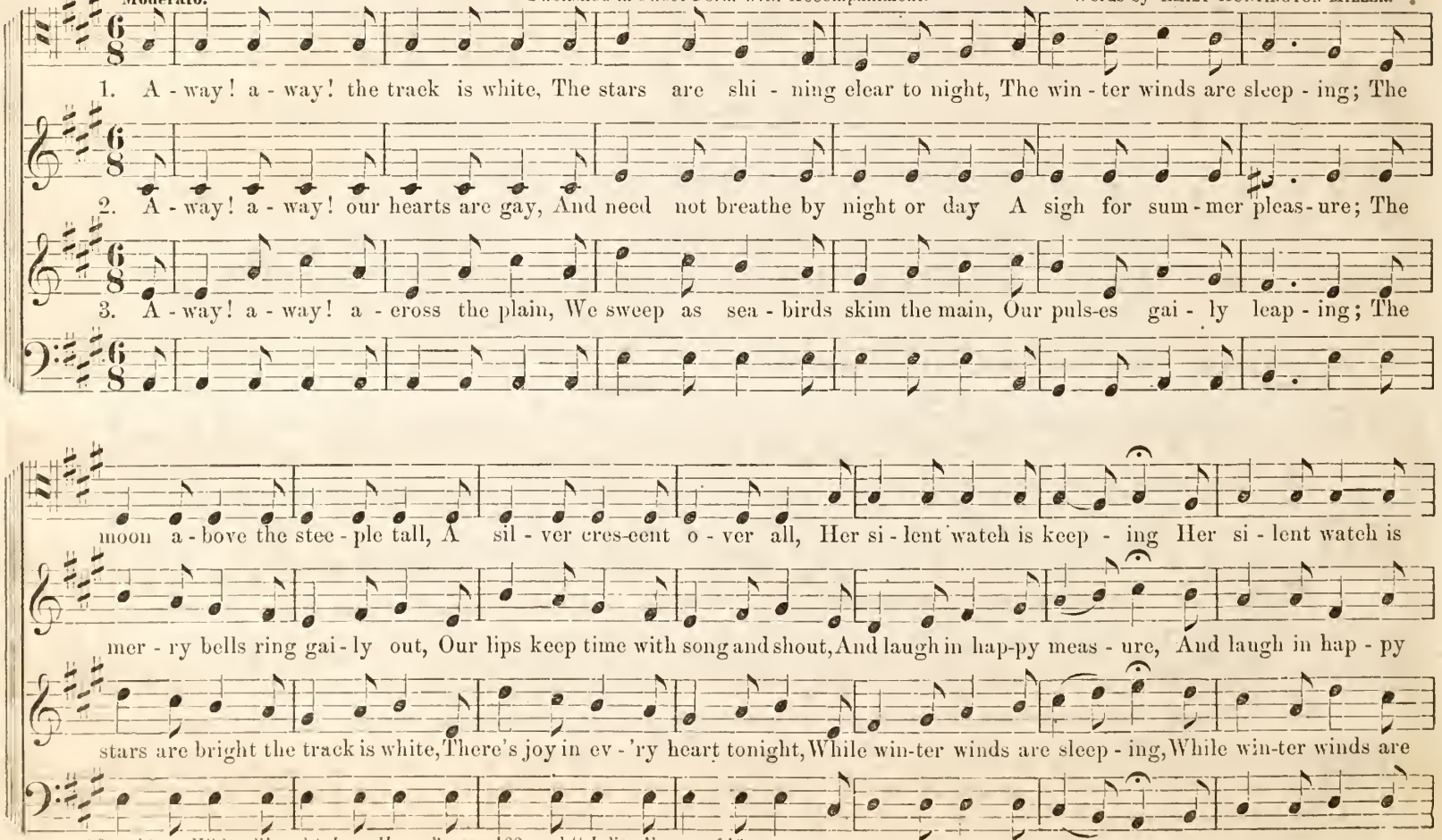
No. 74. COME, BROTHERS, AROUSE YE.



After this, "Guardwell," page 186, and anthem "Now, when Jesus was born," page 310.

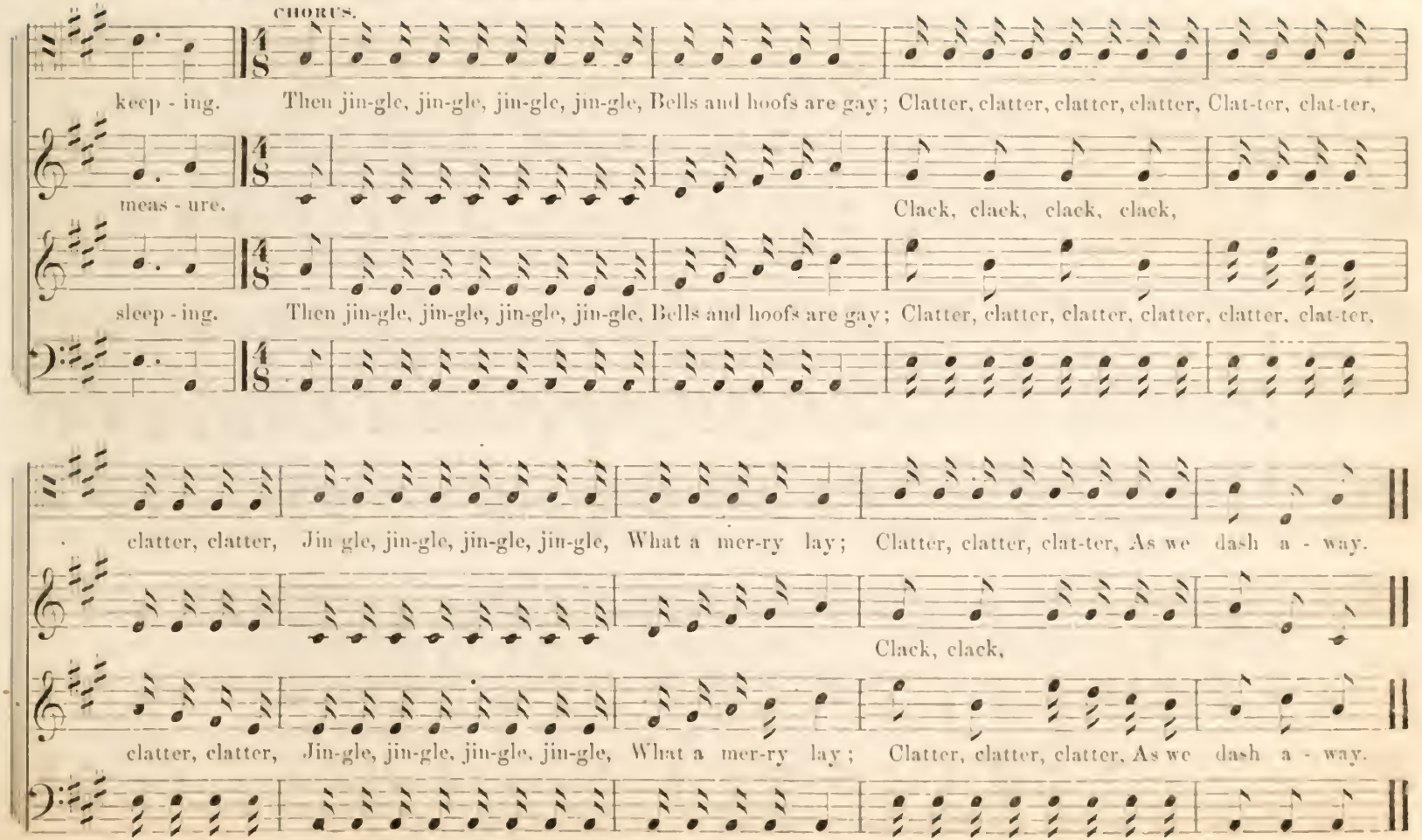
No. 75. AWAY, AWAY, THE TRACK IS WHITE.

Moderato. Published in Sheet Form with Accompaniment. Words by EMILY HUNTINGTON MILLER.



After this, "Hibbard" and "Inez Hymn" page 188, and "Julian," page 216.

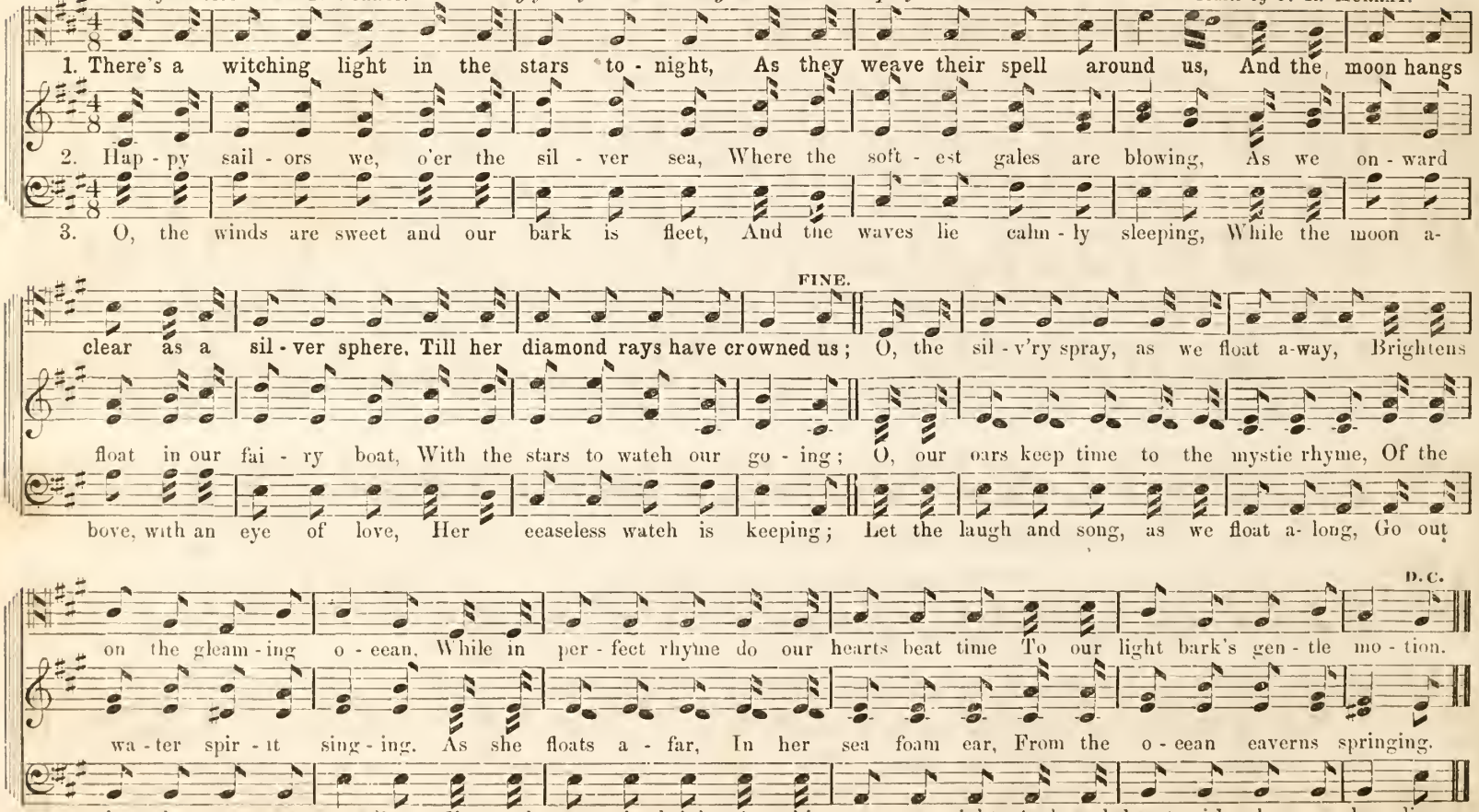
AWAY, AWAY, THE TRACK IS WHITE. Concluded.



Some Sleigh Bells, keeping time with the music and a few Torpedos, to imitate the crack of the whip, will make the Chorus still more effective.

No. 76. THERE'S A WITCHING LIGHT IN THE STARS TO-NIGHT.

Words by MATTIE WINFIELD TORREY. *Sing first four lines every time in Da Capo for a chorus.* *Music by* J. R. MURRAY.

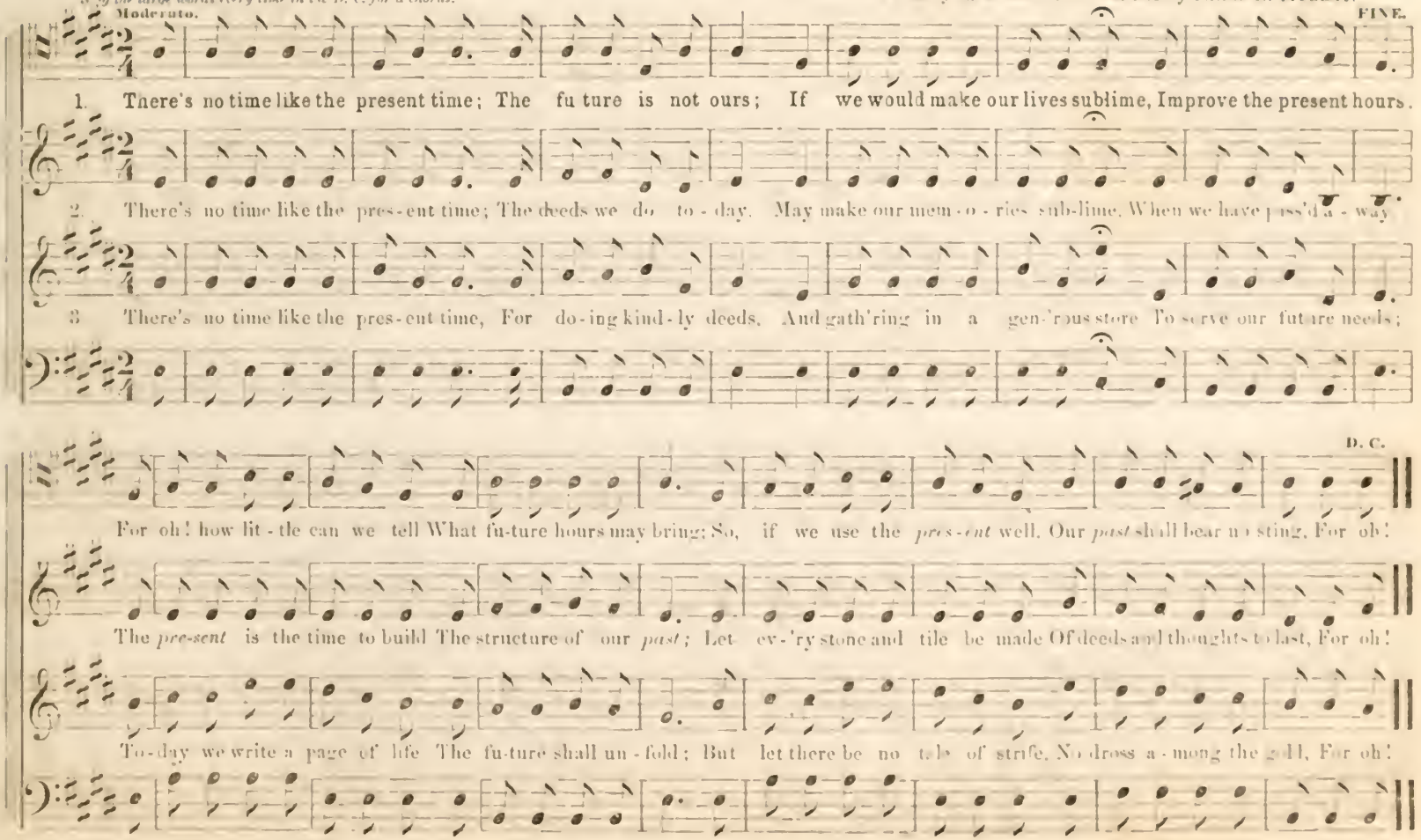


After this, "Junaliska" and "Keyesville," page 216, "Freeland," "Hawthorndell" and "Grand Vision," page 161.

No. 77. THERE'S NO TIME LIKE THE PRESENT TIME.

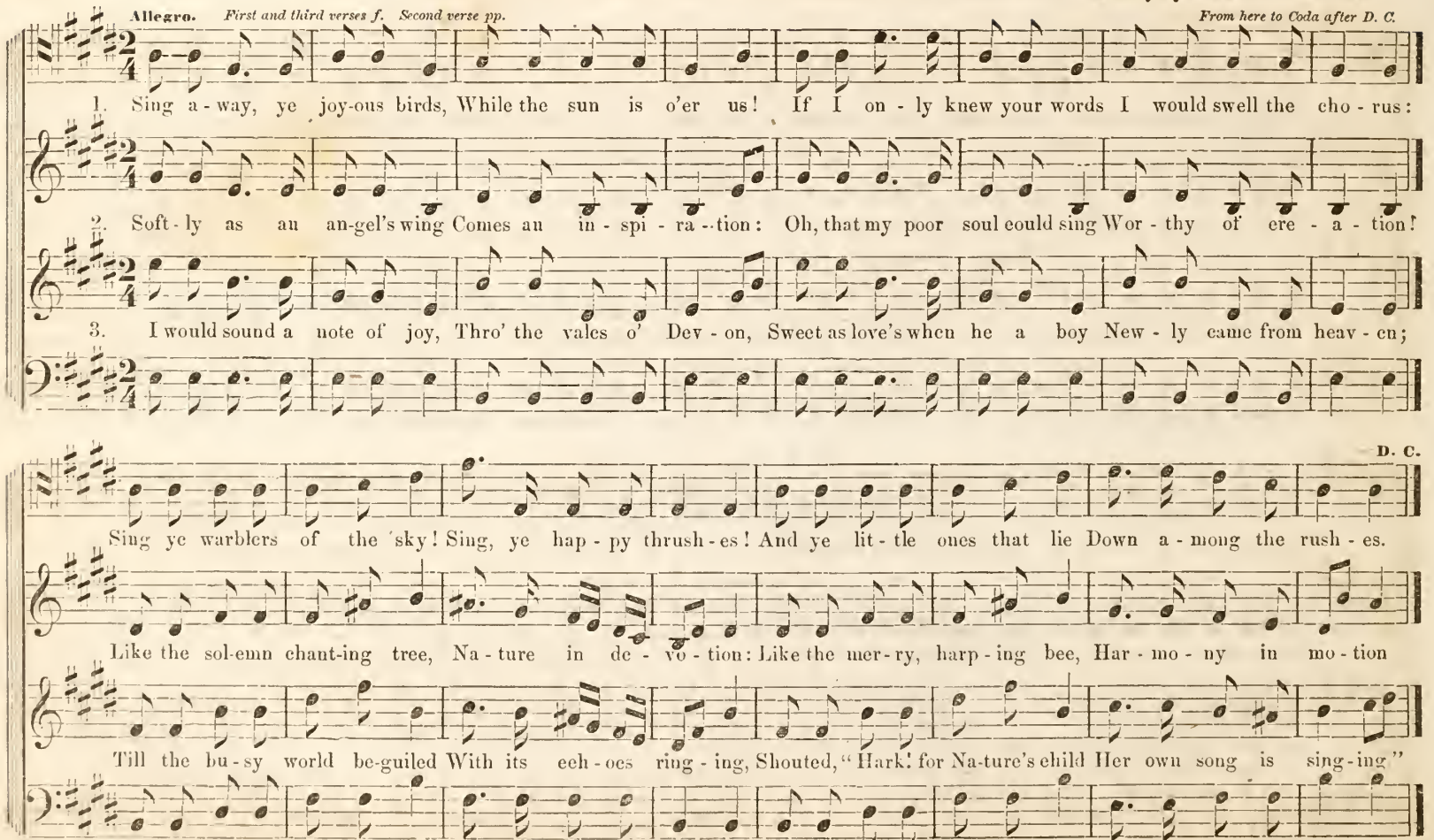
Sing the large words every time in the D. C. for a chorus.

Words by E. E. Rexford. Music by James R. Murray.



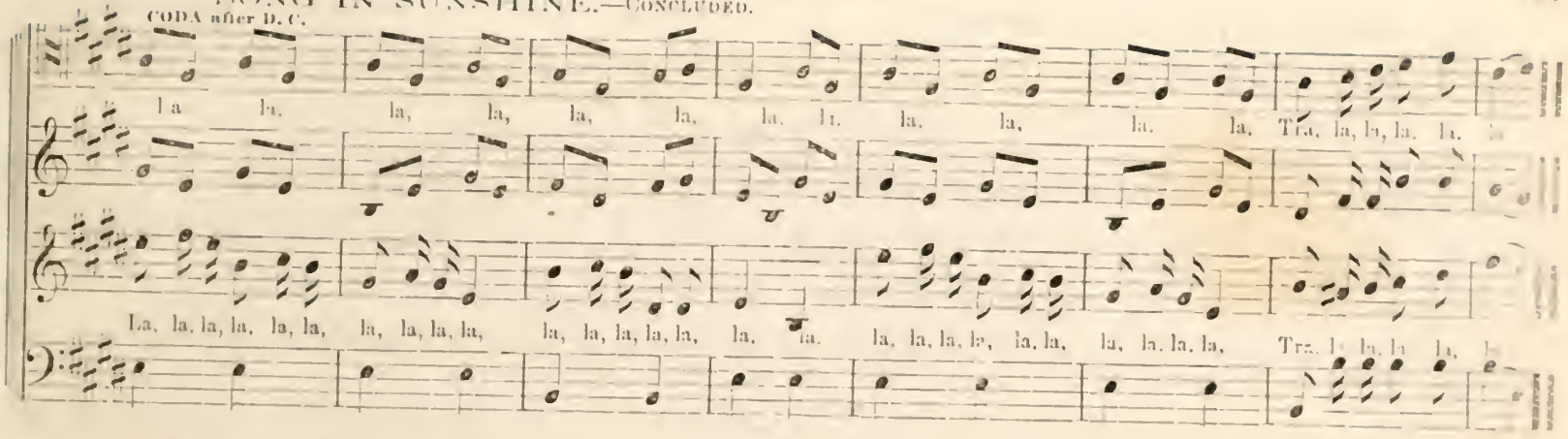
No. 78. SONG IN SUNSHINE.

Melody by Miss M. E. Morton.

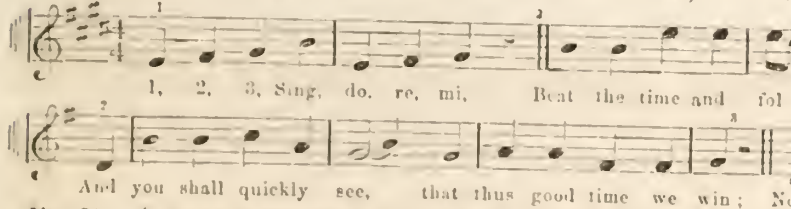


After this—"Myron," "Minneiska," "Maroan Sea," page 164; and "Israella," page 189.

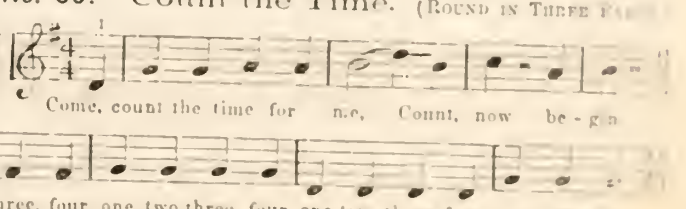
SONG IN SUNSHINE.—Concluded.



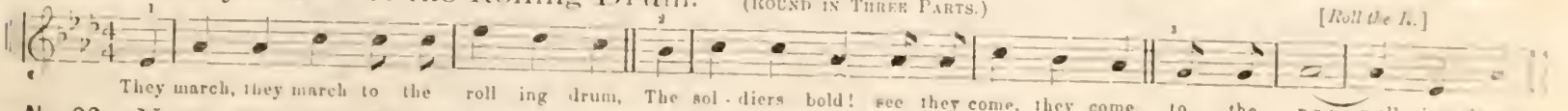
No. 79. One, Two, Three. (Round in Two Parts.) P. P. B.



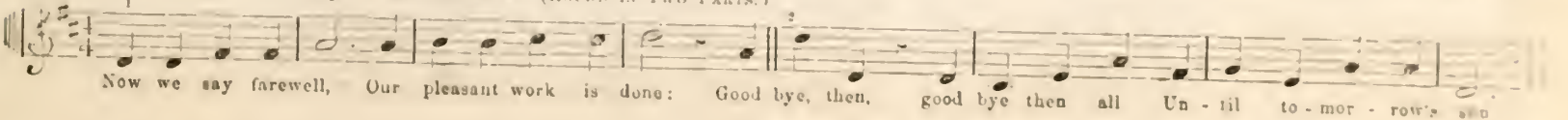
No. 80. Count the Time. (Round in Three Parts.)



No. 81. "They March to the Rolling Drum." (Round in Three Parts.)

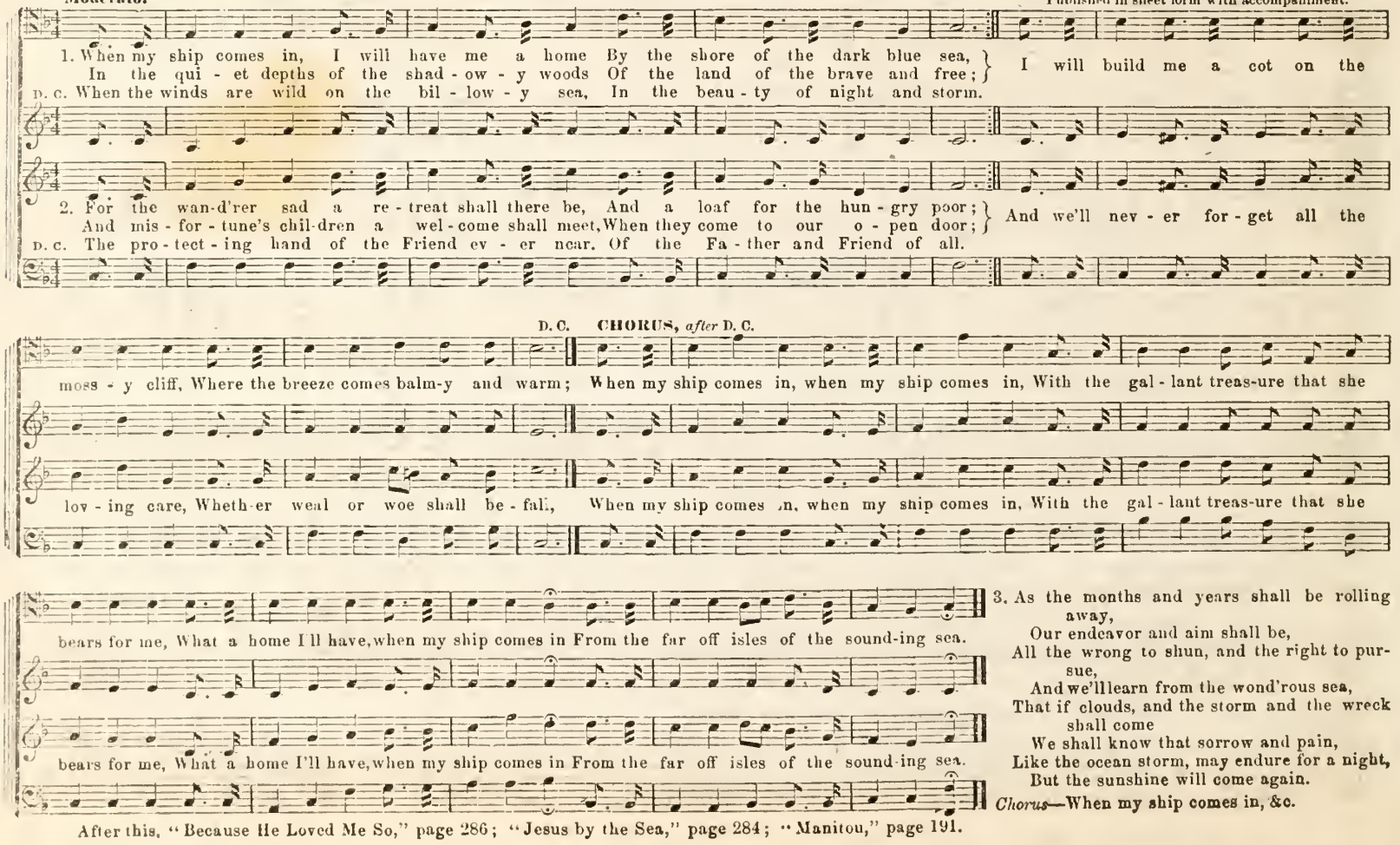


No. 82. Now we say Farewell. (Round in Two Parts.)



No. 83. WHEN MY SHIP COMES IN.

GEO. HAYWOOD. Arranged by G. F. R.
Published in sheet form with accompaniment.



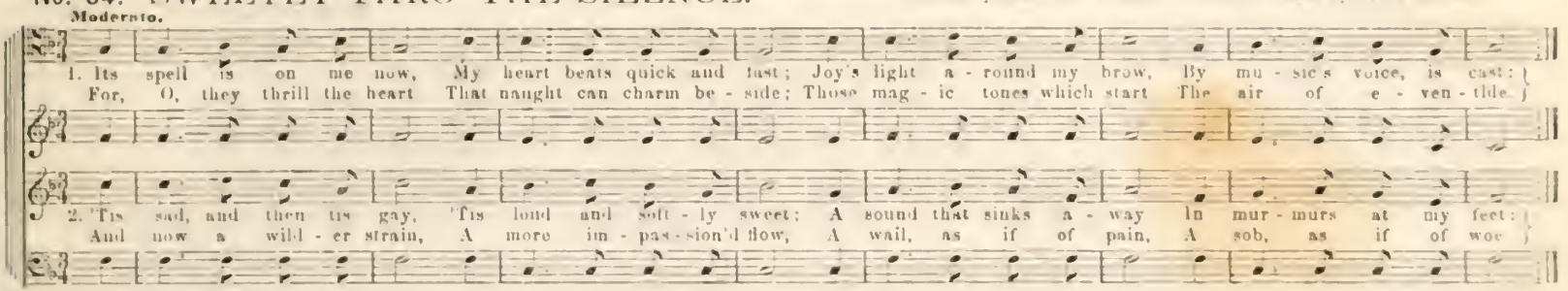
3. As the months and years shall be rolling away,
Our endeavor and aim shall be,
All the wrong to shun, and the right to pursue,
And we'll learn from the wond'rous sea,
That if clouds, and the storm and the wreck shall come
We shall know that sorrow and pain,
Like the ocean storm, may endure for a night,
But the sunshine will come again.

Chorus—When my ship comes in, &c.

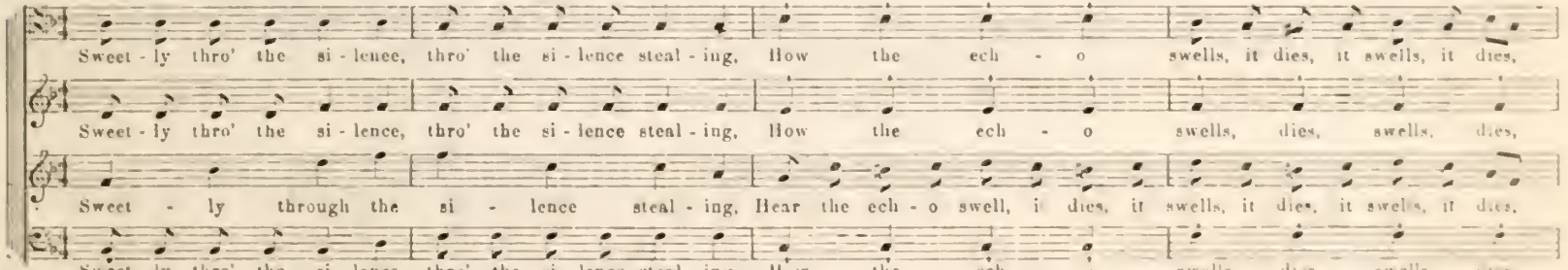
After this, "Because He Loved Me So," page 286; "Jesus by the Sea," page 284; "Manitou," page 191.

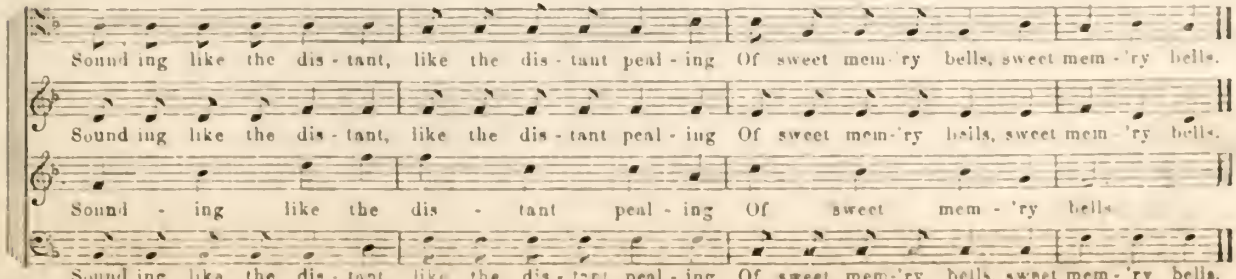
No. 84. SWEETLY THRO' THE SILENCE.

Words by MATTIE WINFIELD TORREY. Music by J. R. MURRAY



CHORUS. *(Observe the crescendo and diminuendo, as indicated by the words of the Chorus.)*





3. And now it dies away,
Of its own sweetness dies,
As the last beam of day
Is fading from the skies,
Yet, on the air of night
There lingers yet the sigh
That tells our darken'd sight
Where music pass'd us by.

Chorus—Sweetly through &c

After this, "Oakwood," page 166; "Natalie," page 132; "Our Beautiful Home," page 29[illegible]

No. 85. CAN YOU SING?

Allegretto.

Words and Music by P. P. Bliss.

1. Can you sing? Then sing, Sing a - way, Sing well: You may sing a song to night, That will
2. Can you laugh? Then laugh, Laugh a - way, Laugh well: You may laugh if you are poor: Wis - er
3. Can you work? Then work, Work a - way, Work well: Here be - gin your works of love, If the

CHORUS.

tell for Truth and Right, You may sing some bur - den light, Who can tell? Then sing, Sing a-
ones have laughed be - fore, You may live to laugh the more, Who can tell? Then laugh, Laugh a-
Mas - ter doth ap - prove, You may fin - ish them a - bove, Who can tell? Then work, Work a-

1. Then sing.
2. Then laugh,
3. Then work,

way, Sing a - way, Sing a - way, Sing well; You may sing some bur - den light, Who can tell?
way, Laugh a - way, Laugh a - way, Laugh well; You may live to laugh the more, Who can tell?
way, Work a - way, Work a - way, Work well: You may fin - ish them a - bove, Who can tell?

Sing a - way, Sing a - way, Sing well; You may sing some bur - den light, Who can tell?
Laugh a - way, Laugh a - way, Laugh well; You may live to laugh the more, Who can tell?
Work a - way, Work a - way, Work well: You may fin - ish them a - bove, Who can tell?

No. 86.

COME OVER THE LAKE.

Gaily.

Words and Music by J. R. MURRAY

1. Come ov - er the lake with me, love, The moon is shin - ing clear and bright, And ov - er the mim-ic sea, love, We
2. Sweet o - dors from new mown hay, love, As - cend from ev - ery mead and vale, A - non from the for - est gray, love, Trills
3. A - far in the clear blue sky, love, The stars are shin - ing bright for thee, O haste while my boat is nigh, love, O

FINE. REFRAIN.

In Da Capo sing first verse every time.

gal - ly float to night, O! mer - ri - ly, O! mer-ri-ly O! Gently go O! merrily, O! cheerily O-ver the waves we go.
forth the night-in gale.
haste a - way with me.

Mer - ry, cheer - y, O-ver the waves we go, Mer - ry, cheer - y Over the waves we go.

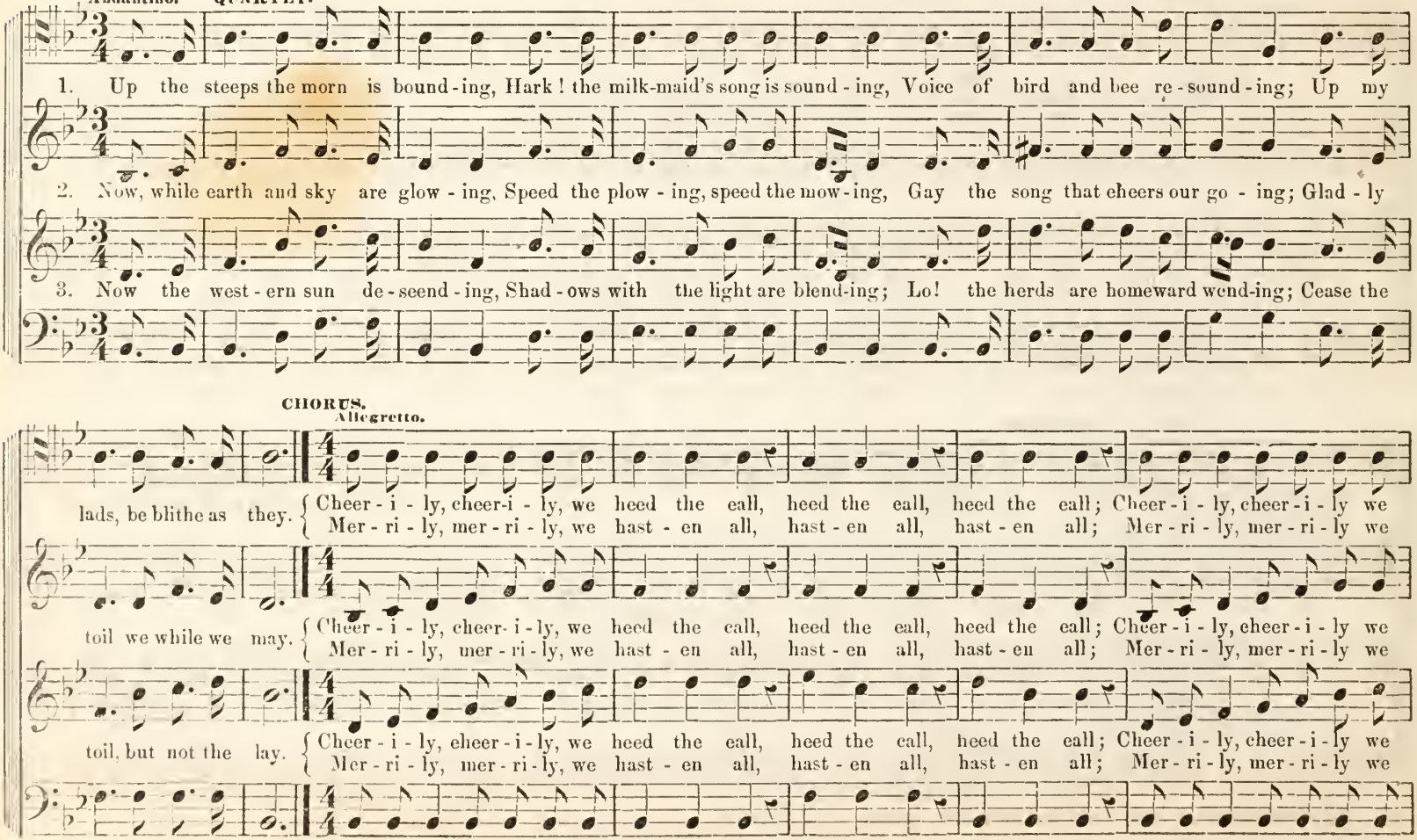
gal - ly float to night. Mer-ri-ly, O! Mer-ri-ly O! O-ver the waves we go, Merrily O! Cheerily O! Over the waves we go.
forth the night-in - gale.
haste a - way with me.

Mer - ry, Cheer - y, Mer - ry, Cheer - y.

After this "Questway" and "Red Wing," page 195, "Goldfield," page 240, "Planet" and "Pennock's Porch," page 167.

No. 87. THE FARMER'S SONG. (Quartet and Chorus.)

Words and Chorus by B. R. Hanby.



THE FARMER'S SONG.—Concluded.

FINE. Second Time pp.

heed the call, Hail to the dawn* of day.
hast - en all, Forth* with a hap - py lay.

Oh sing with the maid and the bird and the hum - ble bee.

heed the call, Hail to the dawn* of day.
hast - en all, Forth* with a hap - py lay.

Oh sing with the maid and the bird and the hum - ble bee.

* It will be necessary to change the words of the chorus for the last verse. Instead of "Hail to the dawn," say "Hail to the *close* of day." Instead of "Forth," say "*Home* with a happy lay."

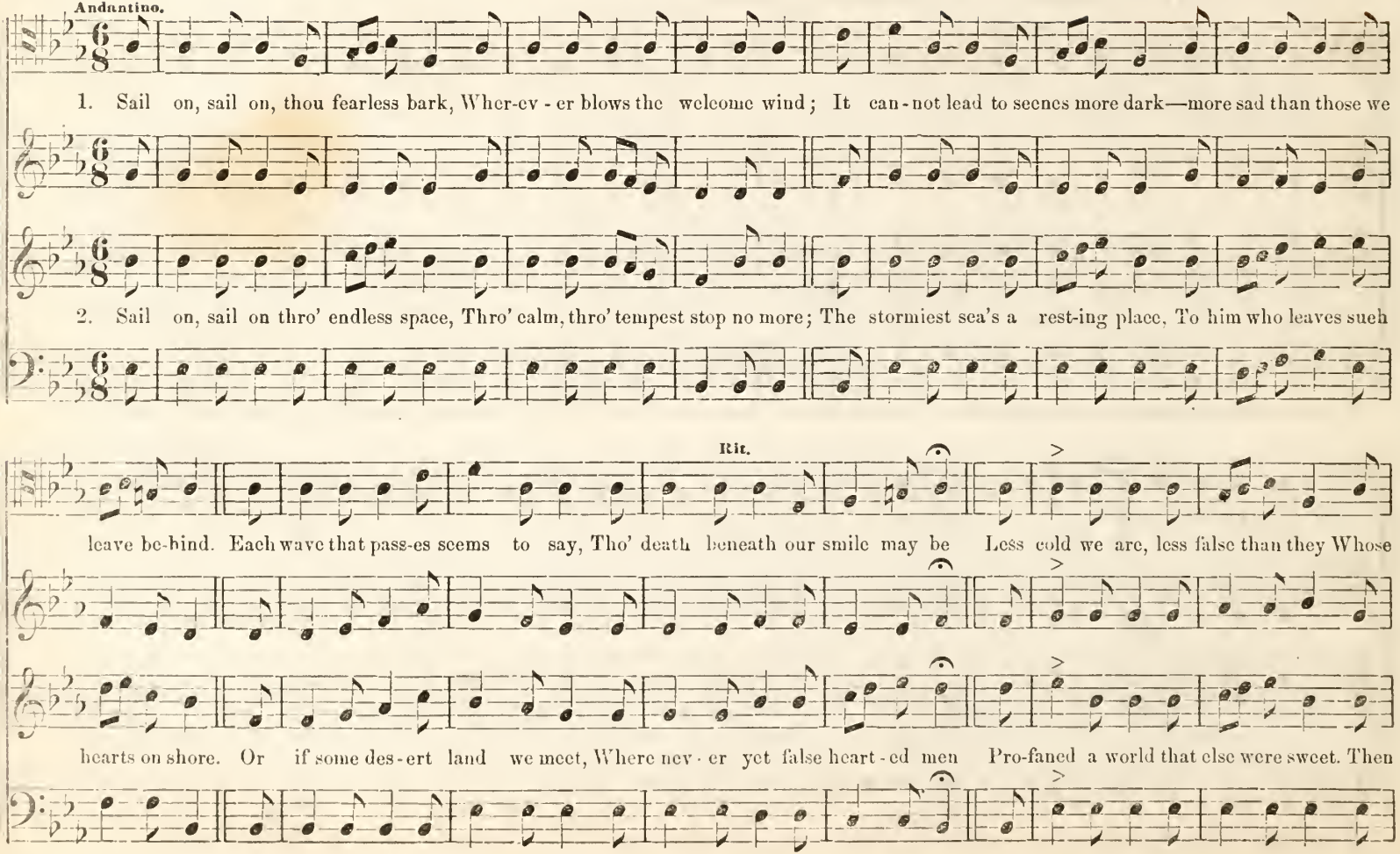
Close with the first section of the chorus.

La, la, la, la, la, La, la, la, la, la, la, la, Sweet-ly we join in the glad-some mel - o - dy, La, la, la, la, la, la, la.

La, la, la, la, la, La, la, la, la, la, la, la, Sweet-ly we join in the glad-some mel - o - dy, La, la, la, la, la, la, la.

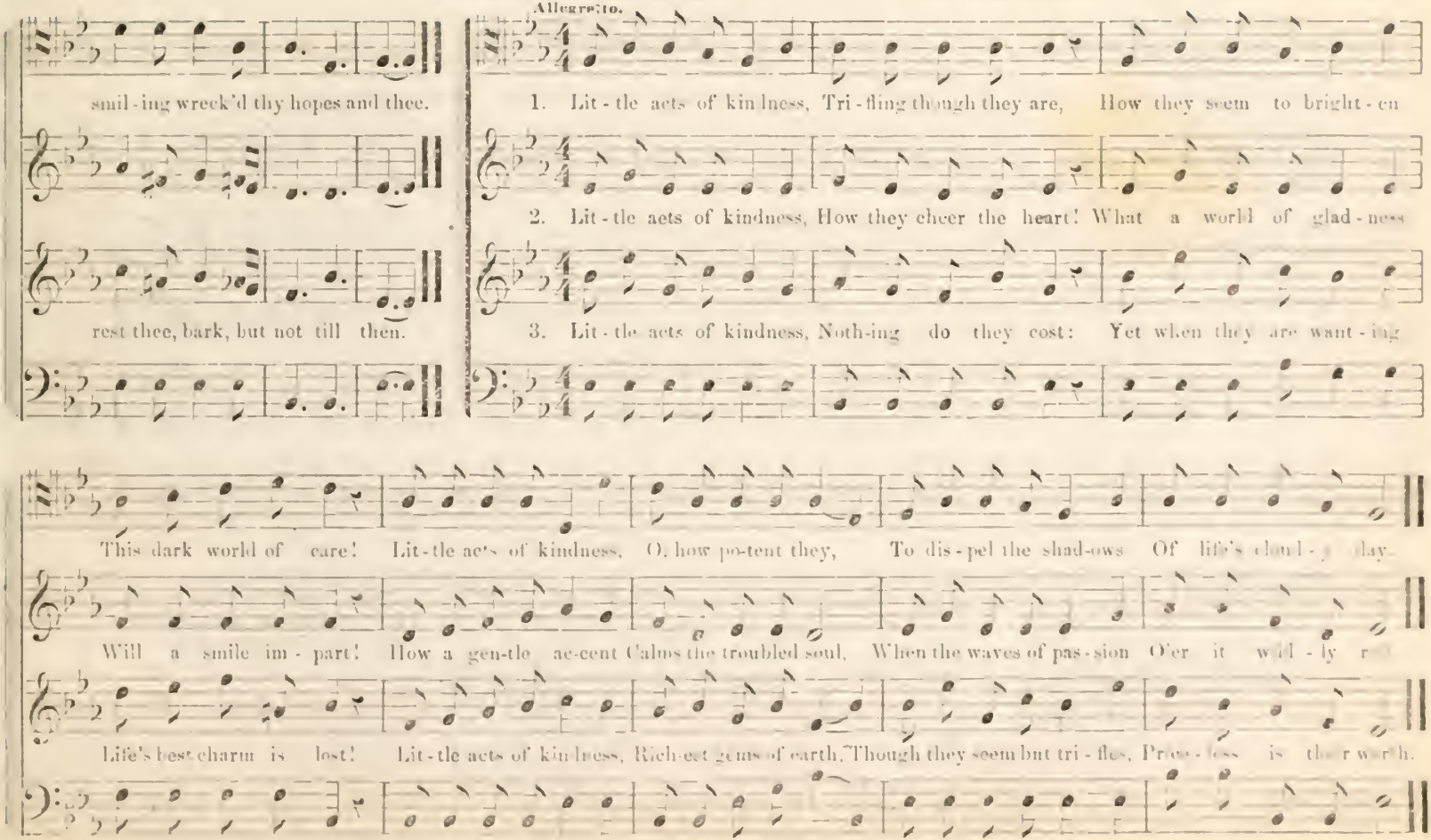
After this—"Dyerton," "Carino" and "Doyenne," page 238; "Ophinett," "Orland's Rest" and "Nectarine," page 221; and "Nilsen," page 220.

No. 88. SAIL ON, MY BARK. C M. WYMAN.



No. 89. LITTLE ACTS OF KINDNESS.

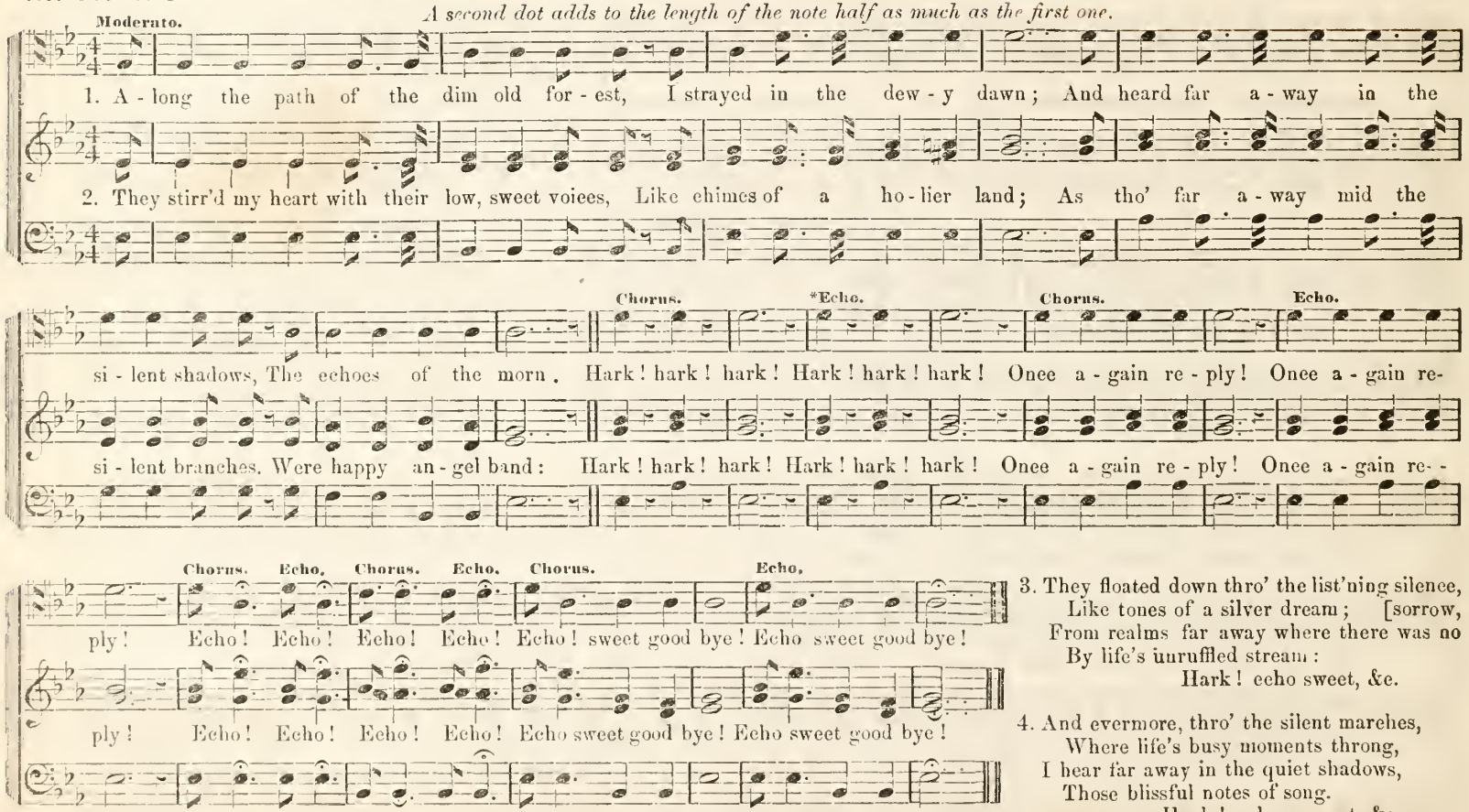
T. Martin Towne



After this—"Oliver," "Plimpton" and "Qu[illegible]," page 222; and Hymn, "Savior and Friend," page 200.

No. 90. FOREST ECHOES.

A second dot adds to the length of the note half as much as the first one.



3. They floated down thro' the list'ning silence,
Like tones of a silver dream; [sorrow,
From realms far away where there was no
By life's unruffled stream:
Hark! echo sweet, &c.

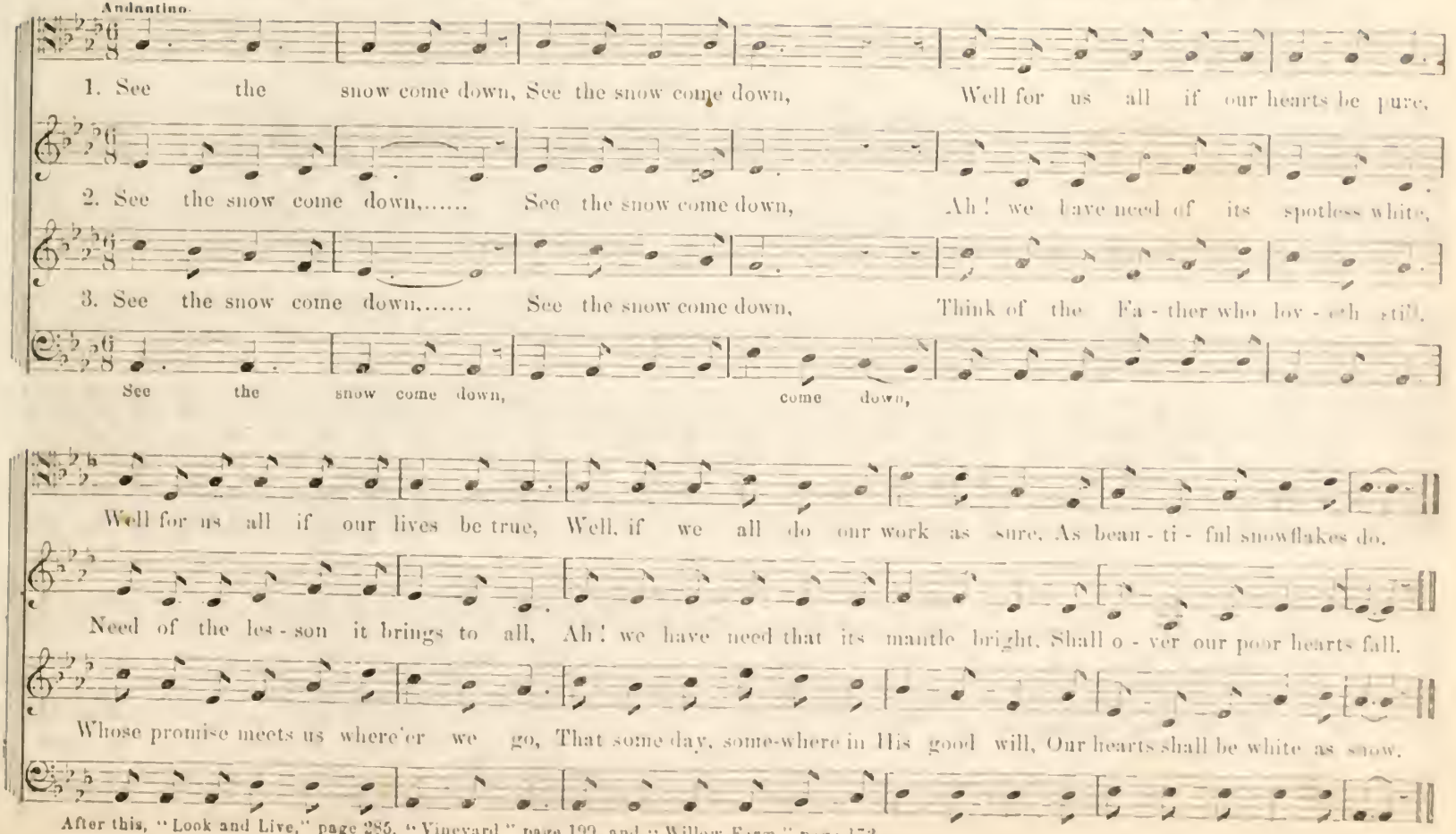
4. And evermore, thro' the silent marches,
Where life's busy moments throng,
I hear far away in the quiet shadows,
Those blissful notes of song.
Hark! echoes sweet, &c.

* If convenient, let four clear, true voices in another room, sing the echo—shutting themselves up, until the imitation is correct. The last echo should commence a little before the chorus finish their last word.

No. 91. SEE THE SNOW COME DOWN.

Words and Music by J. R. MURRAY

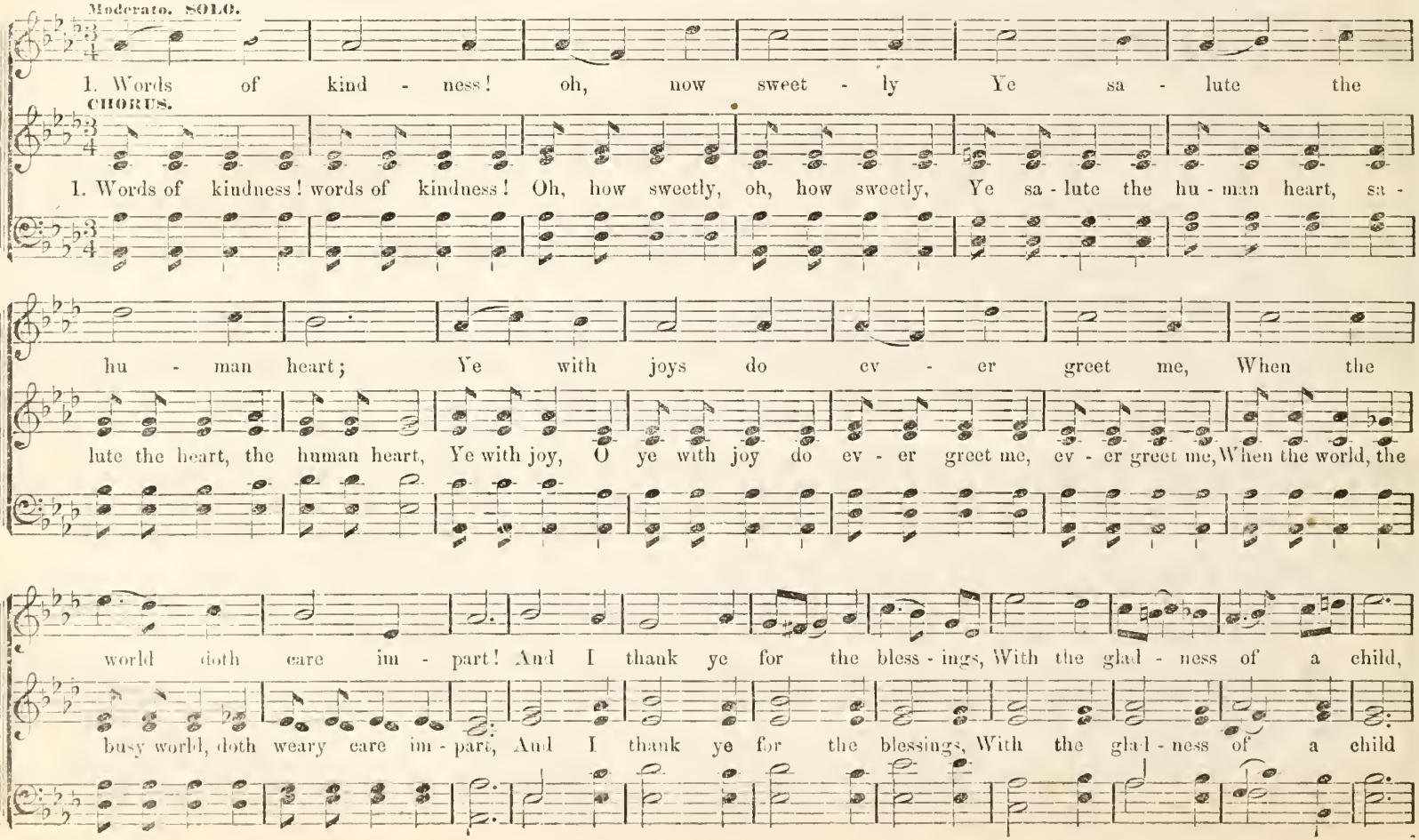
Andantino.



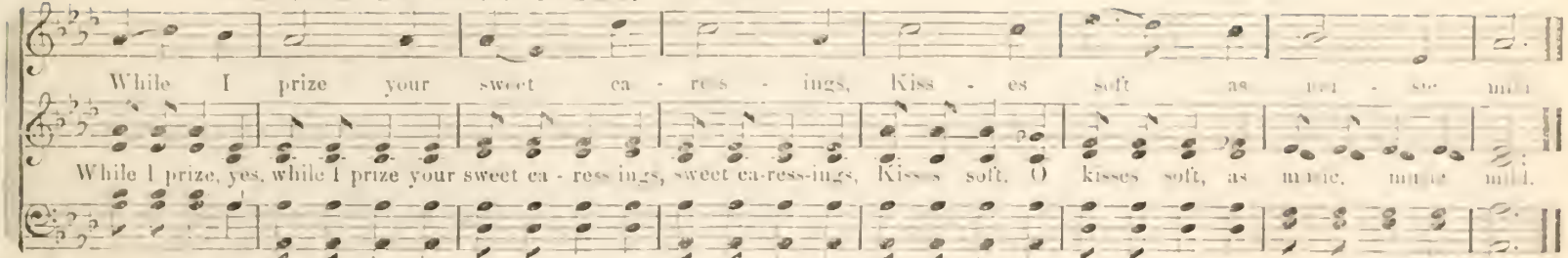
After this, "Look and Live," page 285, "Vineyard," page 199, and "Willow Farm," page 172.

No. 92. WORDS OF KINDNESS.

J. R. MURRAY.

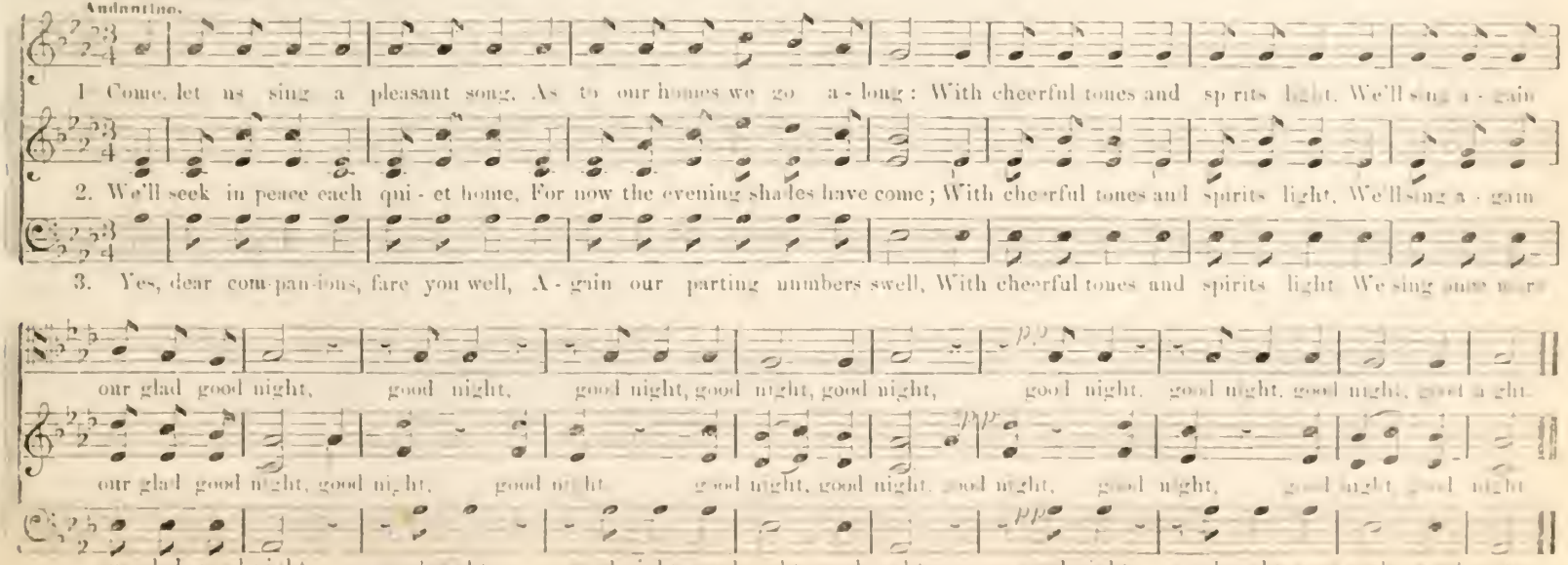


WORDS OF KINDNESS.—Concluded.



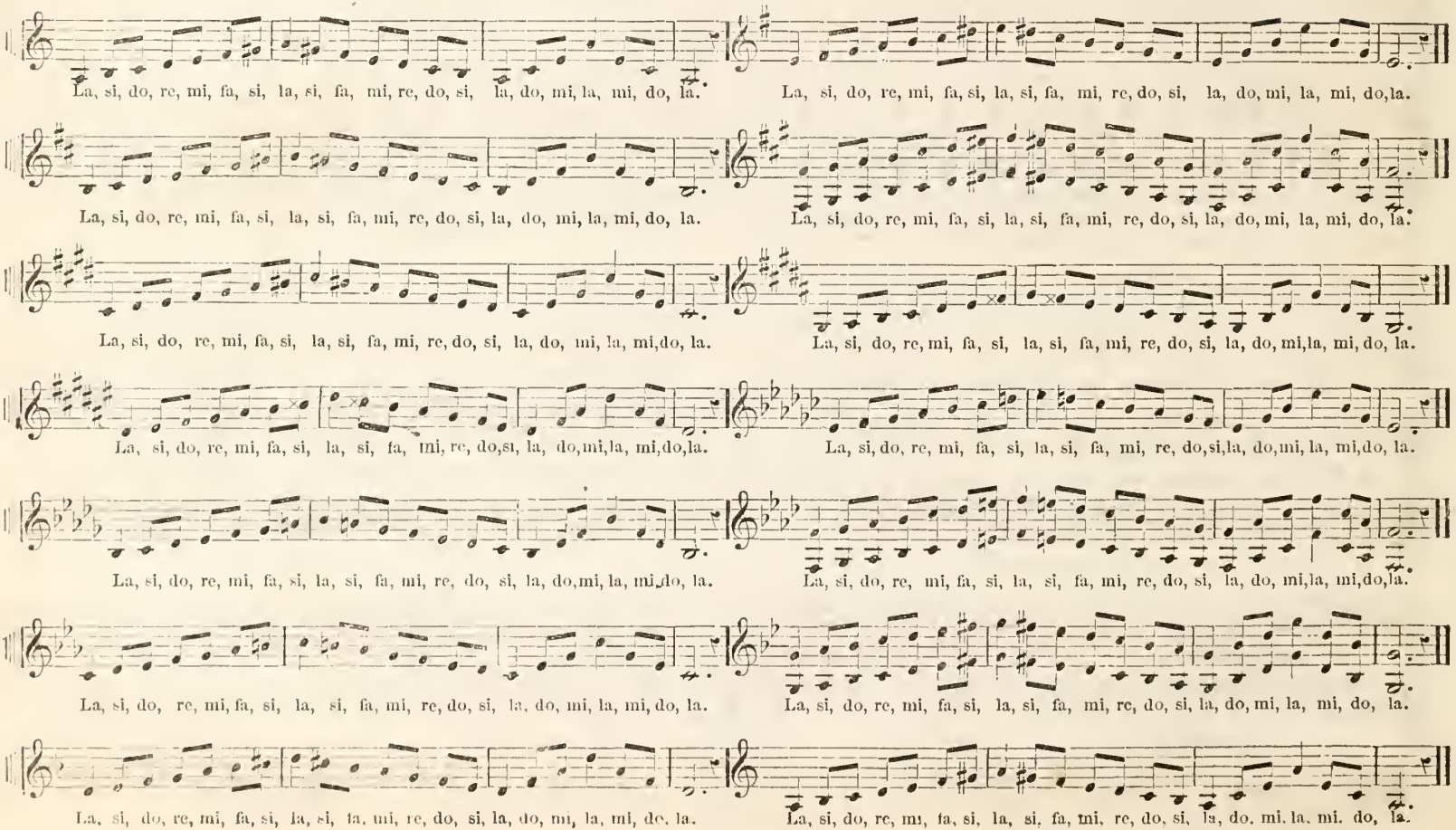
After this, "Wabash Avenue," page 172, "Rhineland," page 223, "Wilding," page 172, "Yare Valley," page 201. Also, in the key of D flat, "Yelam" and "Zinda," page 201, and "Tourjee," page 223.

No. 93. GOOD NIGHT.



No. 94. The Minor Scales.

Observe the directions for singing these scales that are given for the Major Scales on page 80.

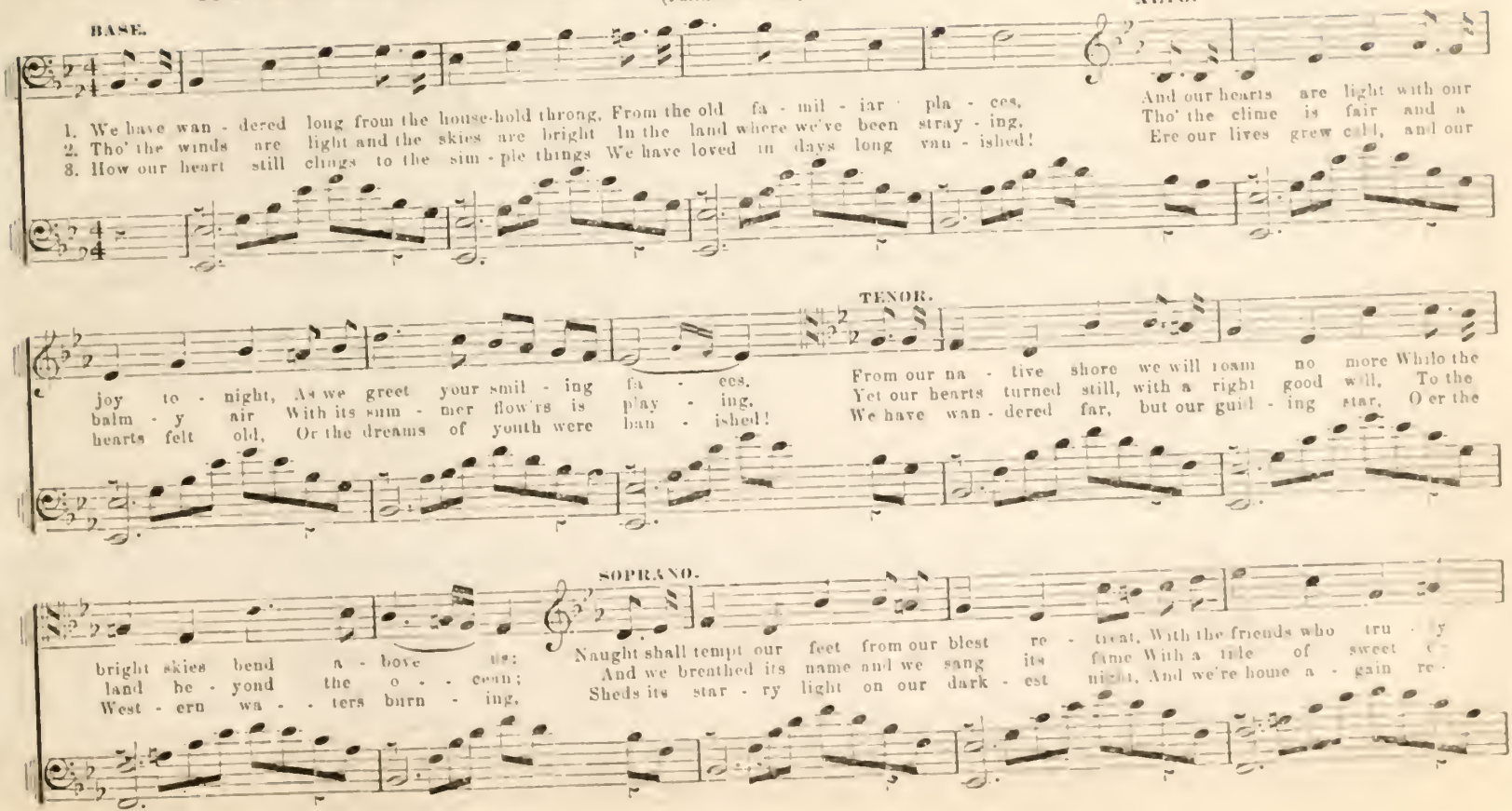


ADVANCED COURSE.

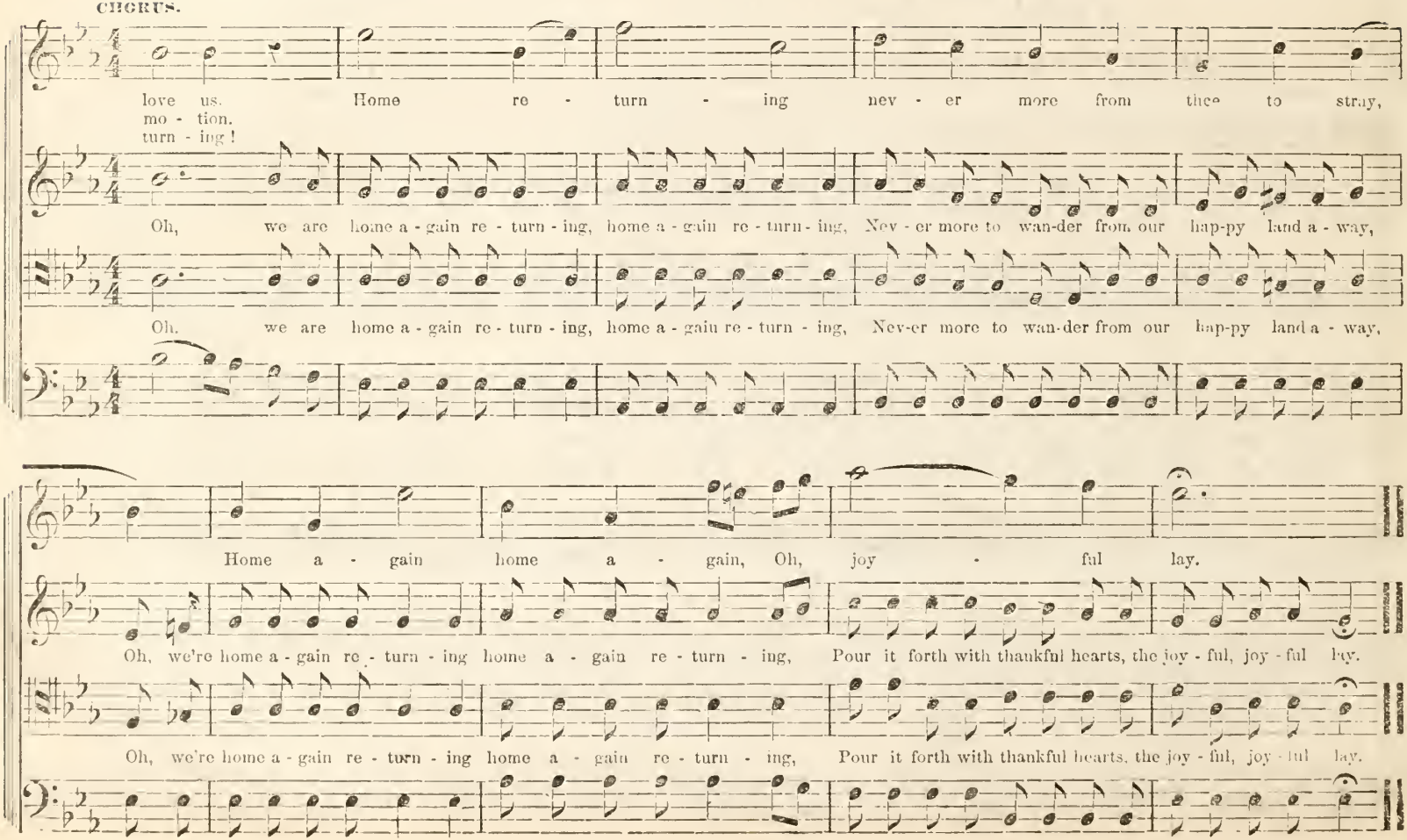
HOME AGAIN RETURNING.

(Published in sheet form.)

Words by Mattie Winfield Torrey. G. F. R.



HOME AGAIN RETURNING.—Concluded.



HAIL OUR NATAL MORN!

Maestoso. H. R. Palmer.

1. Hail our coun-try's na-tal morn! Hail our spread-ing kin-dred born! Hail thou ban-ner not yet torn! Still wav-ing o'er the Free!
2. Who would sev-er Free-dom's shrine? Who would draw th' in-vid-ious line? Though by birth one spot be mine, Yet dear is all the rest:
3. By our al-tars pure and free, By our law's deep-root-ed tree, By the past dread mem-o-ry, And by our Mar-tyrs slain;

While, this day, in fes-tal throng, Mil-lions swell the pat-riot song, Shall not we thy notes pro-long? Hal-low'd ju-bi-lee!
Dear to me the South's fair land, Dear the cen-tral mount-ain band, Dear New Eng-land's rock-y strand, Dear the prai-rie! West
By our com-mon pa-rent tongue, By our hopes, bright, buoy-ant, young, By the tie of coun-try strong, U-nit-ed we'll re-main.

CHORUS.

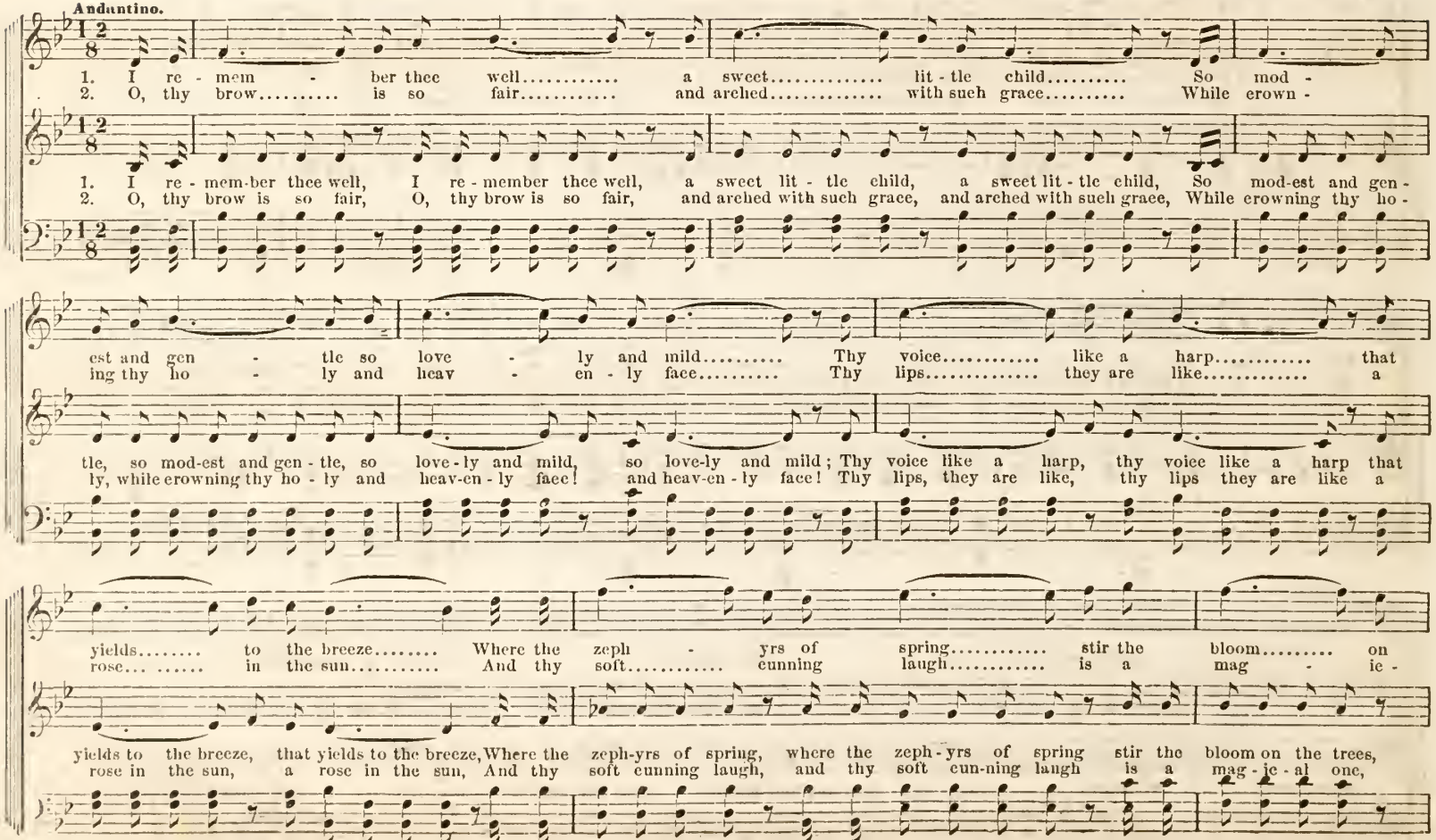
Hail! all hail! Hail! all hail! Hail! all hail! Still wav-ing o'er the free!

Hail our coun-try's na-tal morn, Hail ye mil-lions yet un-born; Hail thou ban-ner yet un-torn, Still wav-ing o'er the free!

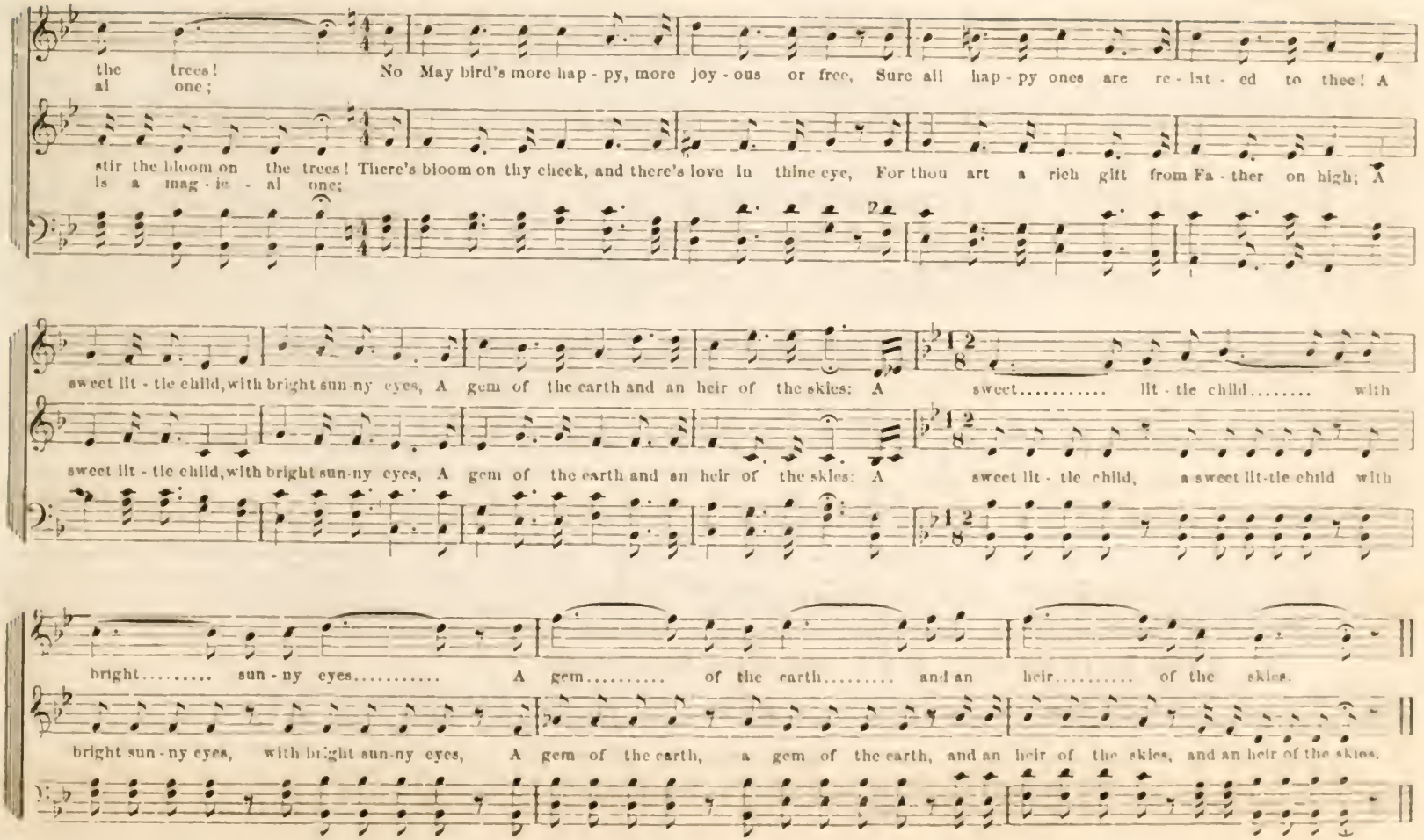
Hail! all hail! Hail! all hail! Hail! all hail! Still wav-ing o'er the free!

A SWEET LITTLE CHILD.

Words by Rev. C. Hartley. *Music by* T. Martin Towne.

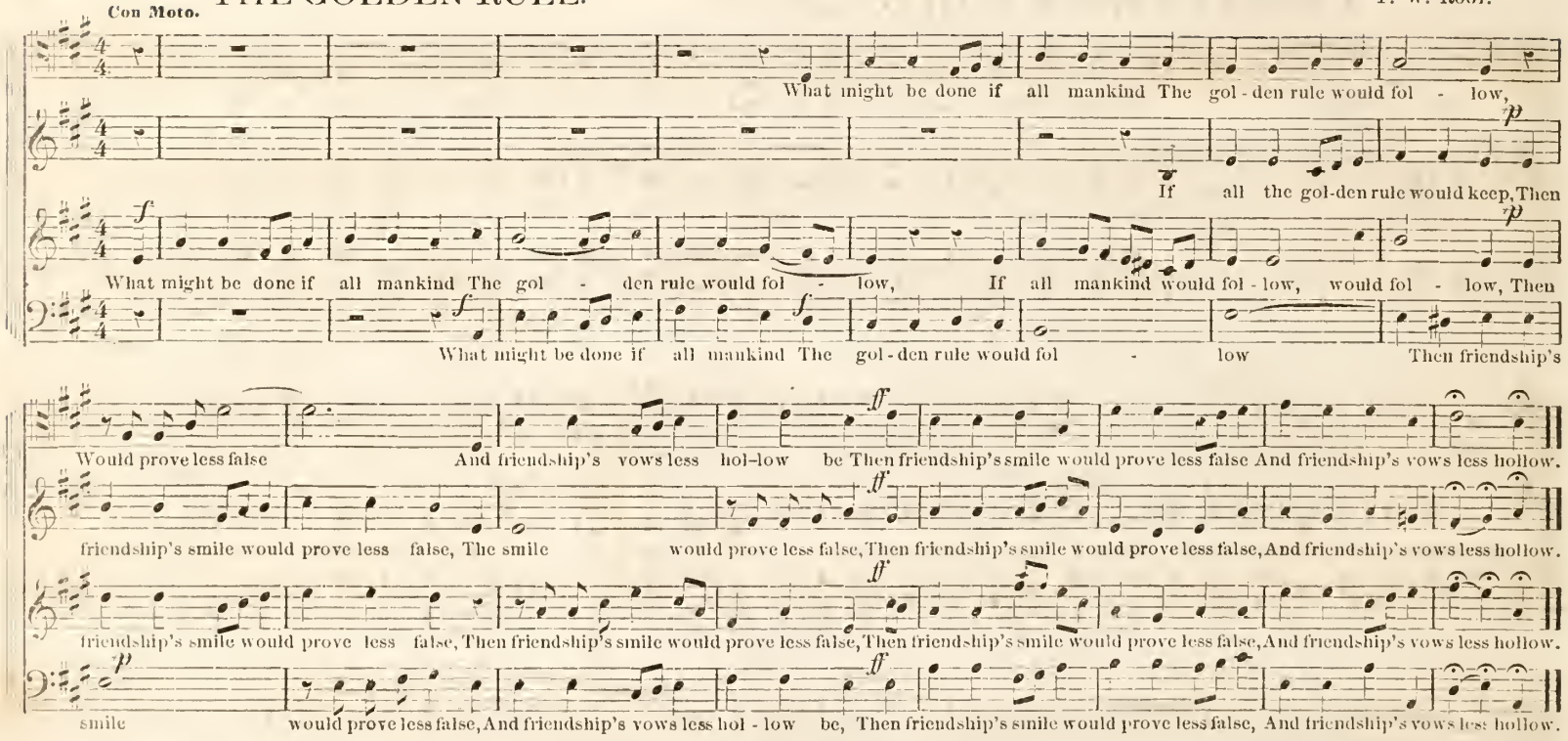


A SWEET LITTLE CHILD. Concluded.

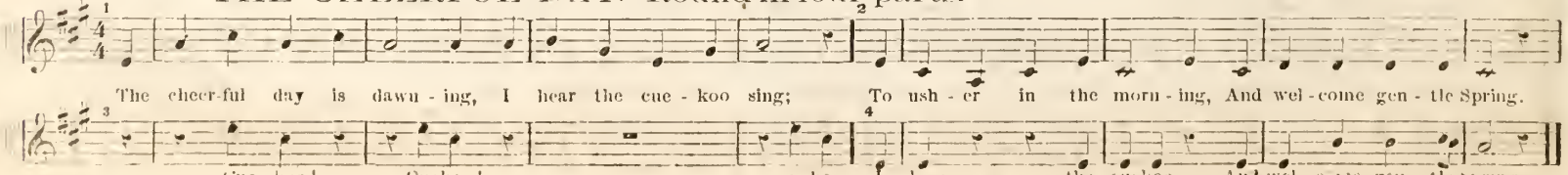


THE GOLDEN RULE.

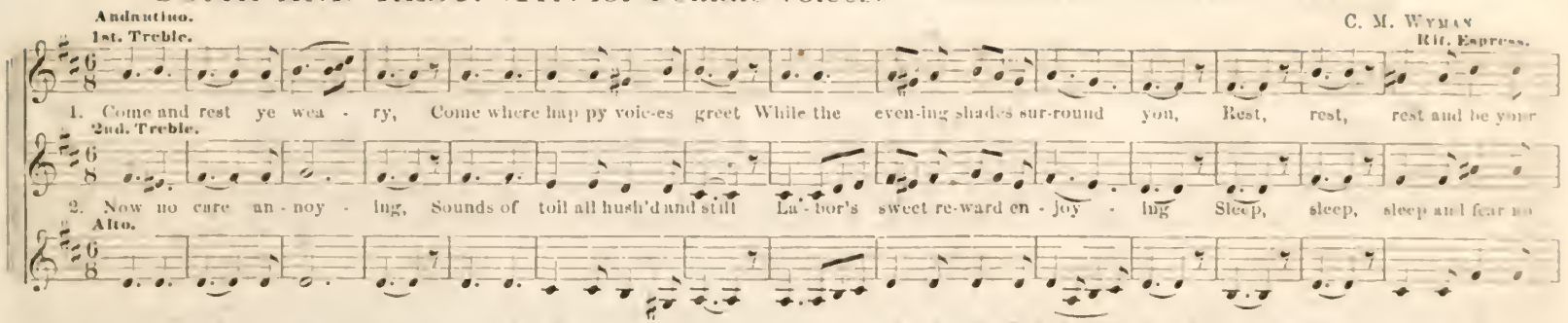
F. W. Root.



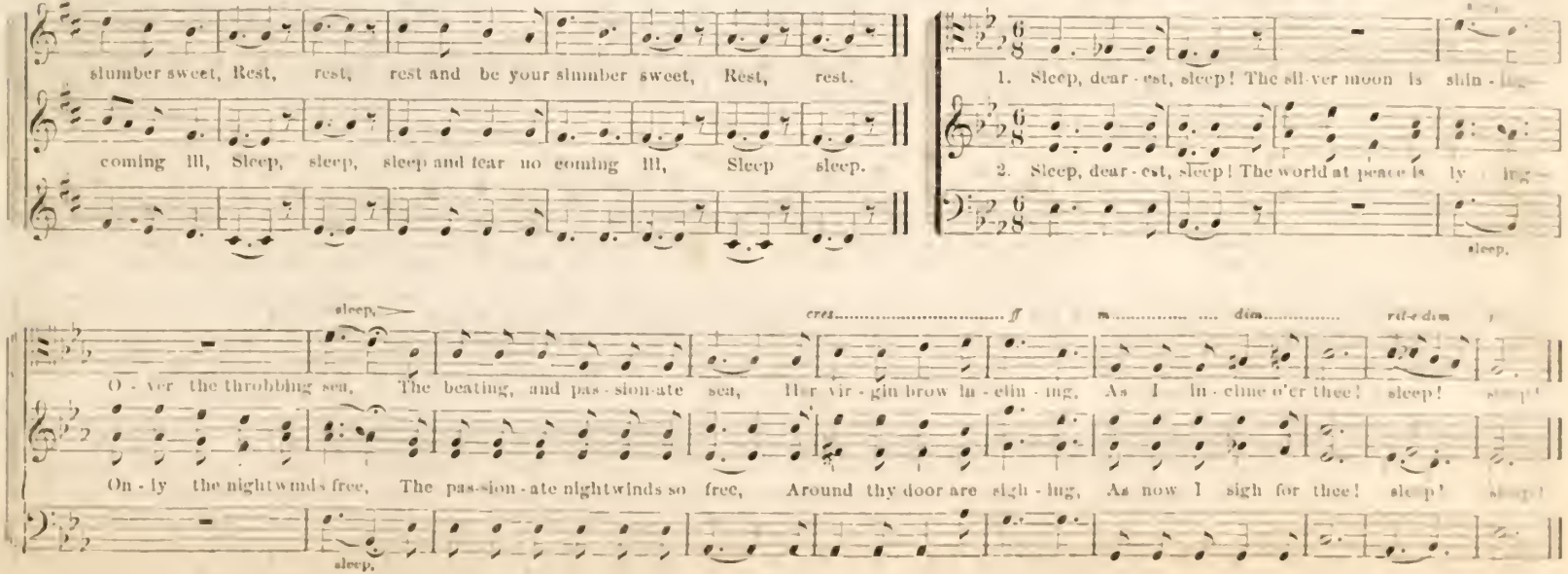
THE CHEERFUL DAY. Round in four parts.



COME AND REST. (Trio for Female voices.)



SERENADE.



THE HAPPY FARMER.

From the "Coronet."

Moderato.

TENOR.

1. My song I sing at early dawn of day, As forth to la - bor in the fields I take my way; I
2. Be - fore the shades of eve begin to fall I turn toward the cottage 'neath the elm trees tall; And

ALTO.

My song I sing at dawn of day, of day, As to the fields I take my way, my way;
Be - fore the shades be - gin to fall, to fall, I turn, I turn beneath the elm trees tall,

SOPRANO.

My song I sing at dawn of day, of day, As to the fields I take my way, my way;
Be - fore the shades be - gin to fall, to fall, I turn, I turn beneath the elm trees tall,

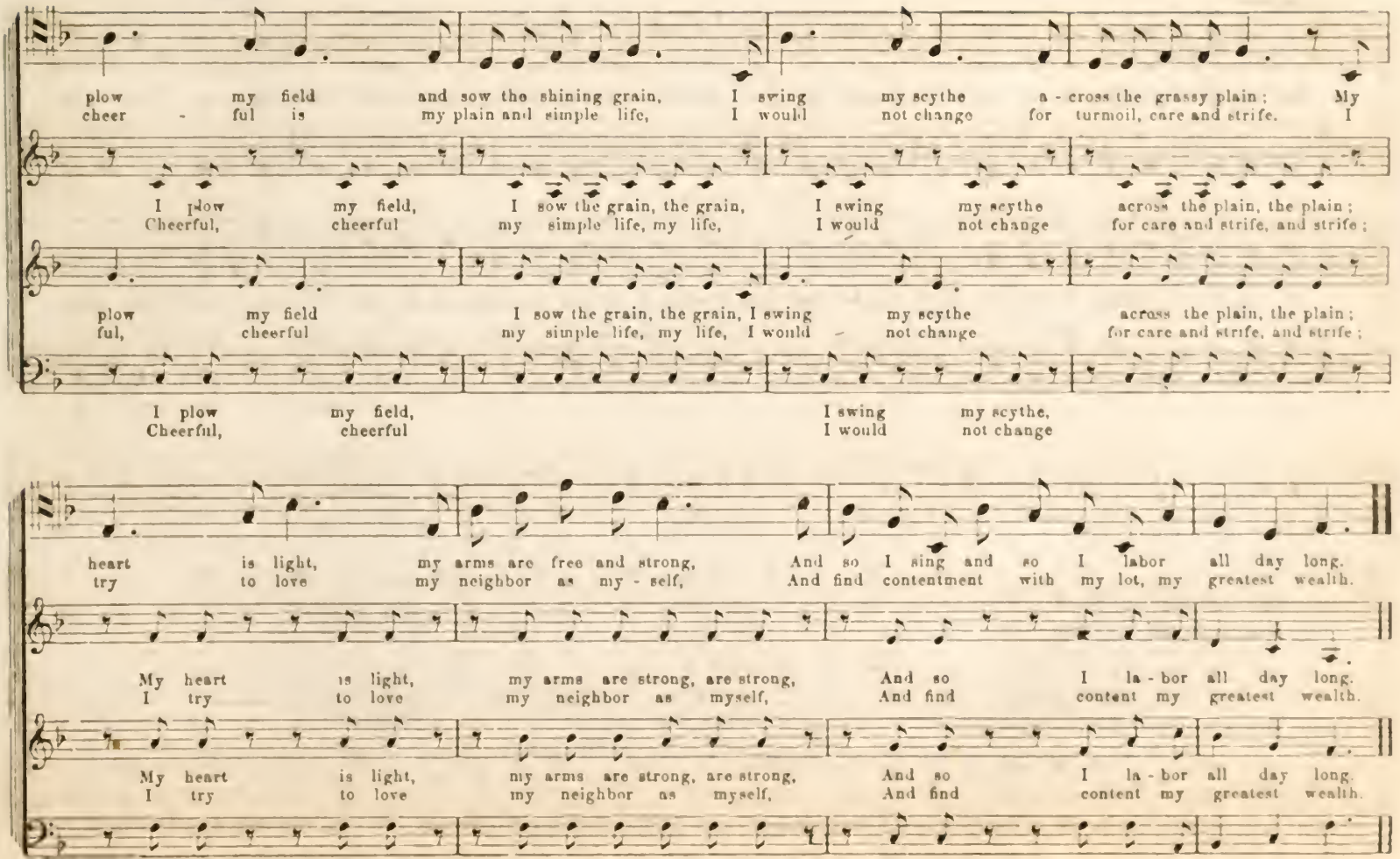
BASS.

brush the dew from many a sparkling flower, And breathe the ed - dors sweet from every woodland bower; I
liv - ing ech - oes greet my joy - ful song, As gai - ly there I mingle in the household throng. O

I brush the dew from many a sparkling flower, And breathe from ev - ery woodland bower.
And hark echoes, they greet my song, my song, As there I'm with the household throng.

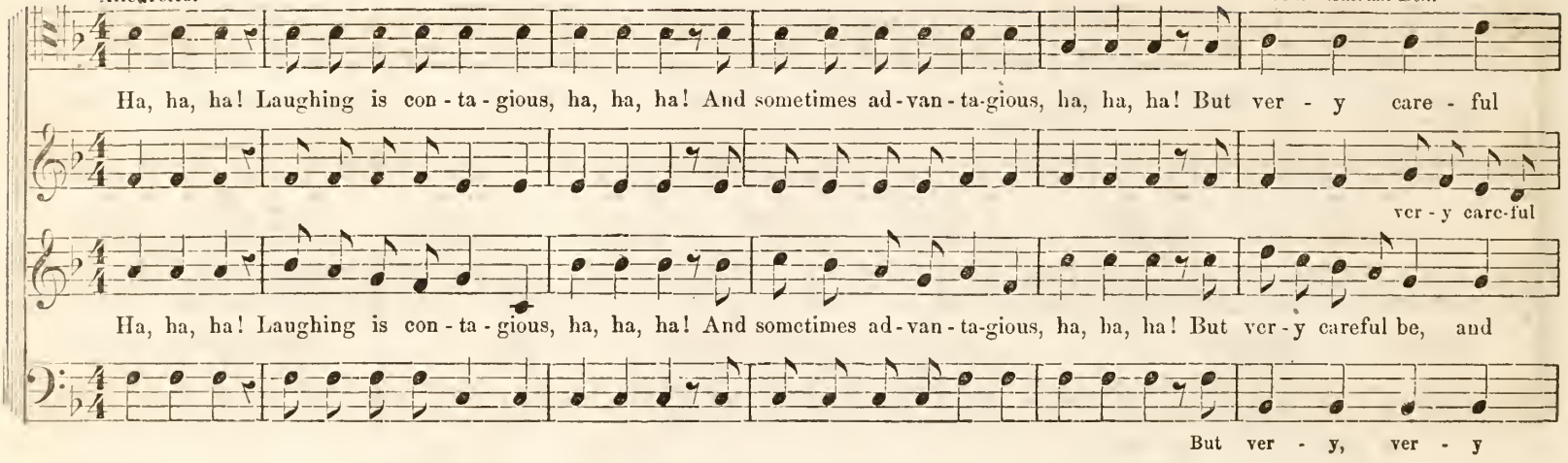
I brush the dew from many a sparkling flower, And breathe from ev - ery woodland bower. I
And hark! echoes, they greet my song, my song, As there I'm with the household throng. Cheer-

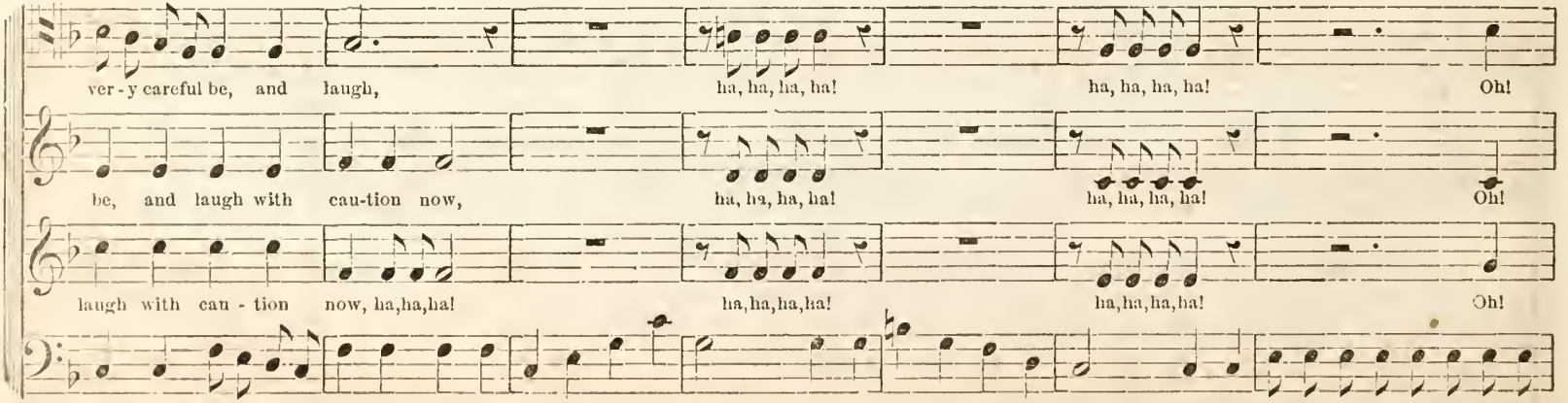
THE HAPPY FARMER.—Concluded.



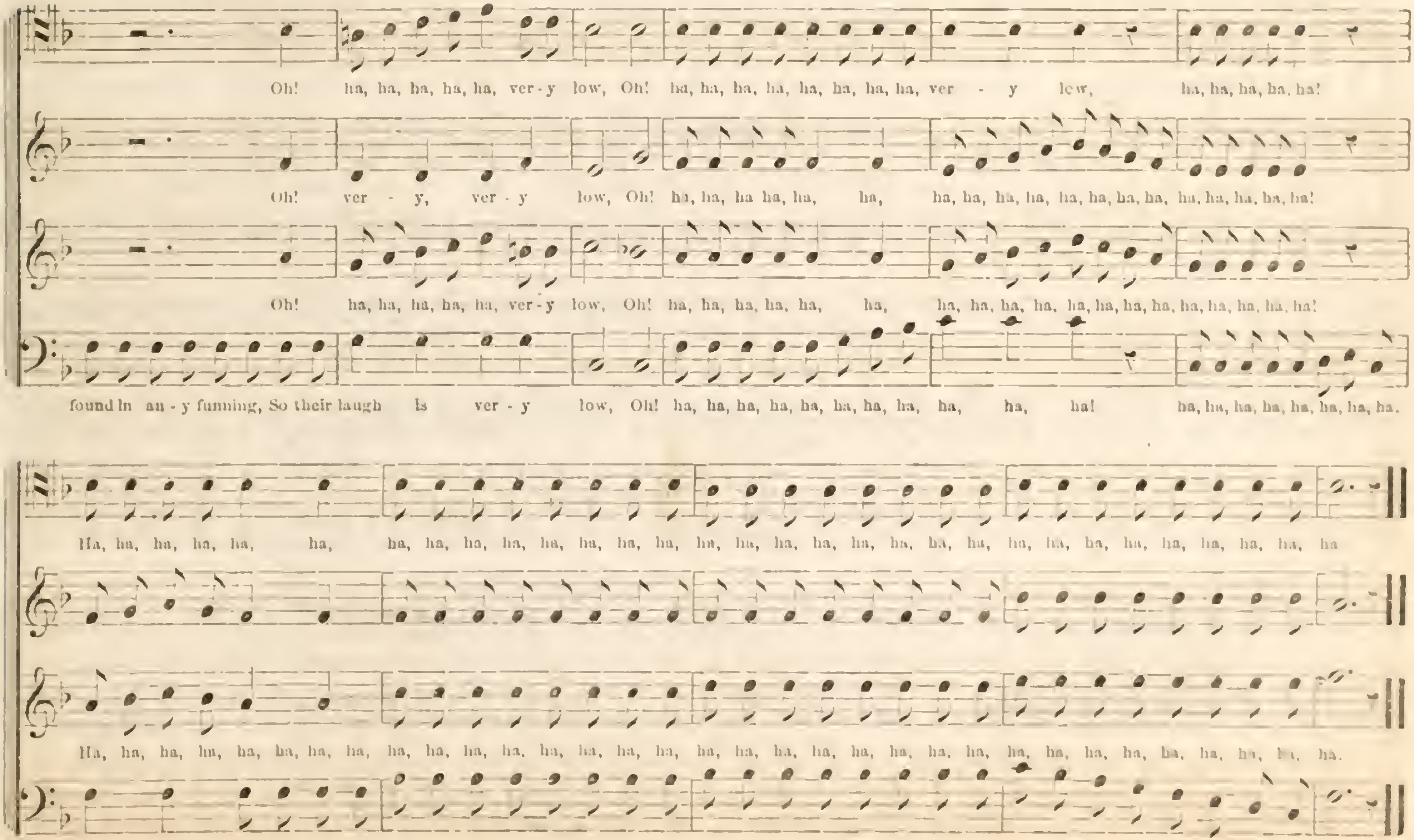
LAUGHING SONG.

G. F. Root.
From "Sabbath Bell."





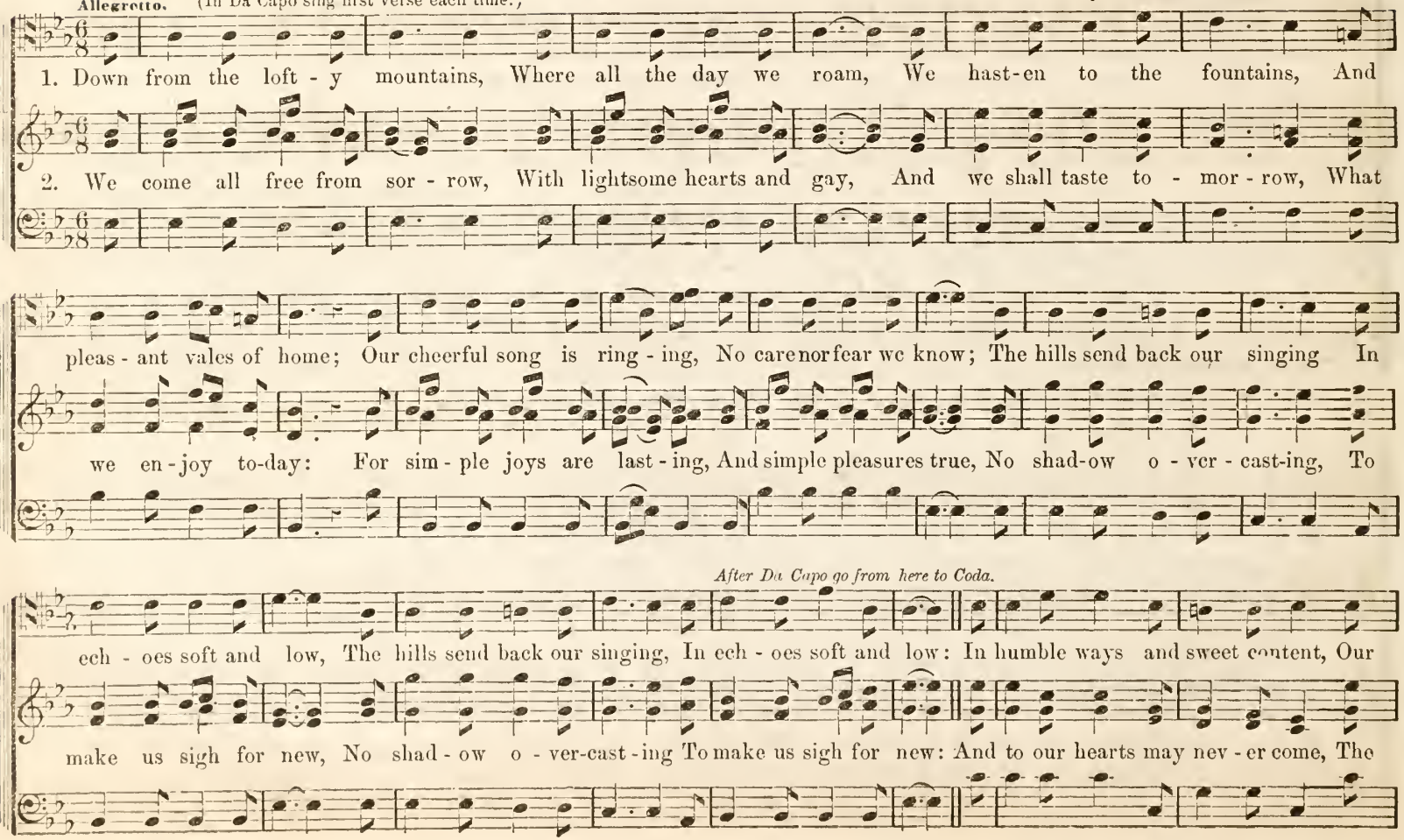
LAUGHING SONG.—Concluded.



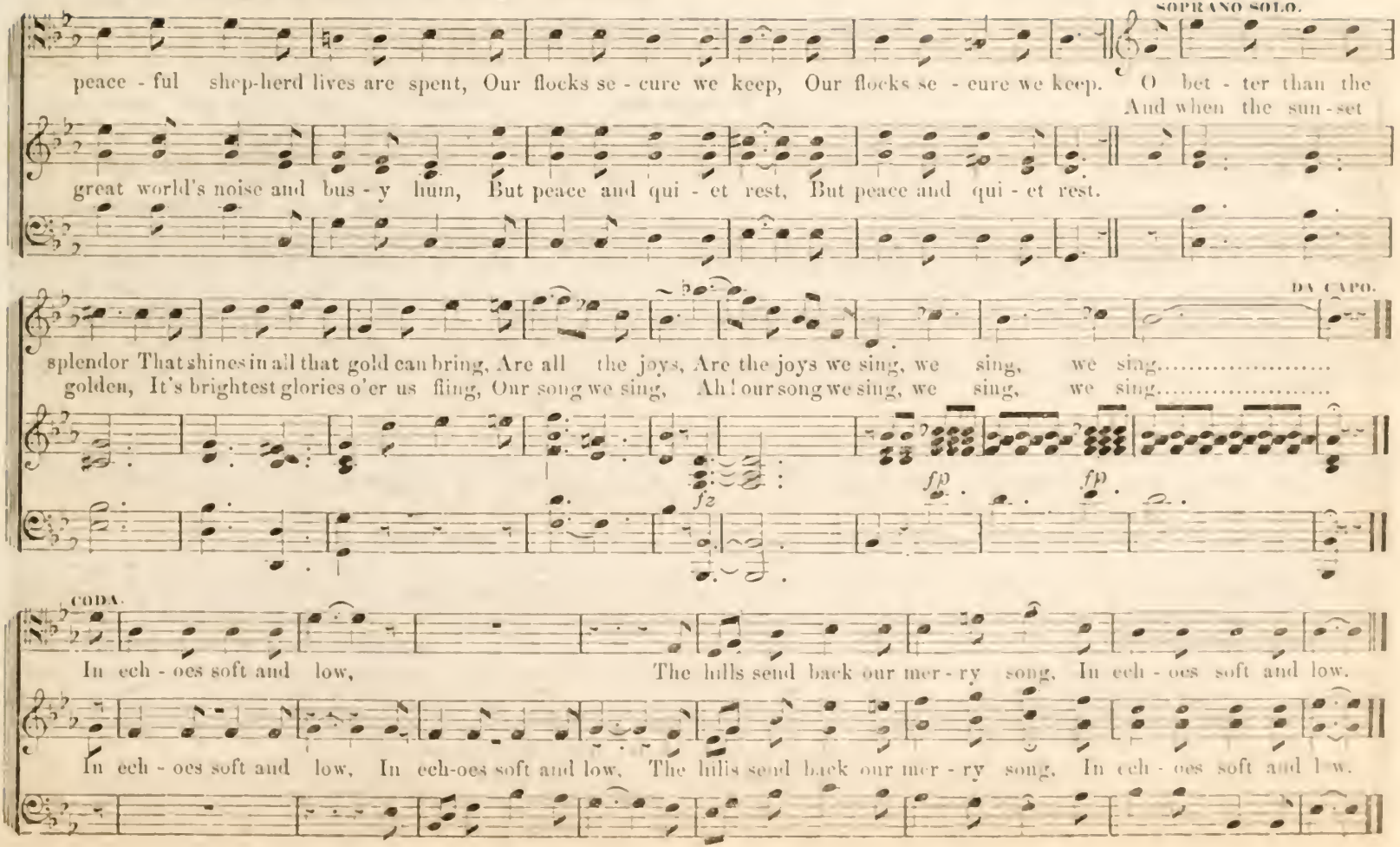
SHEPHERD'S SONG

Music from Kreutzer's "Night in Grenada." *Arr. by* F. W. ROOT.
Words by J. R. MURRAY.

Allegretto. (In Da Capo sing first verse each time.)



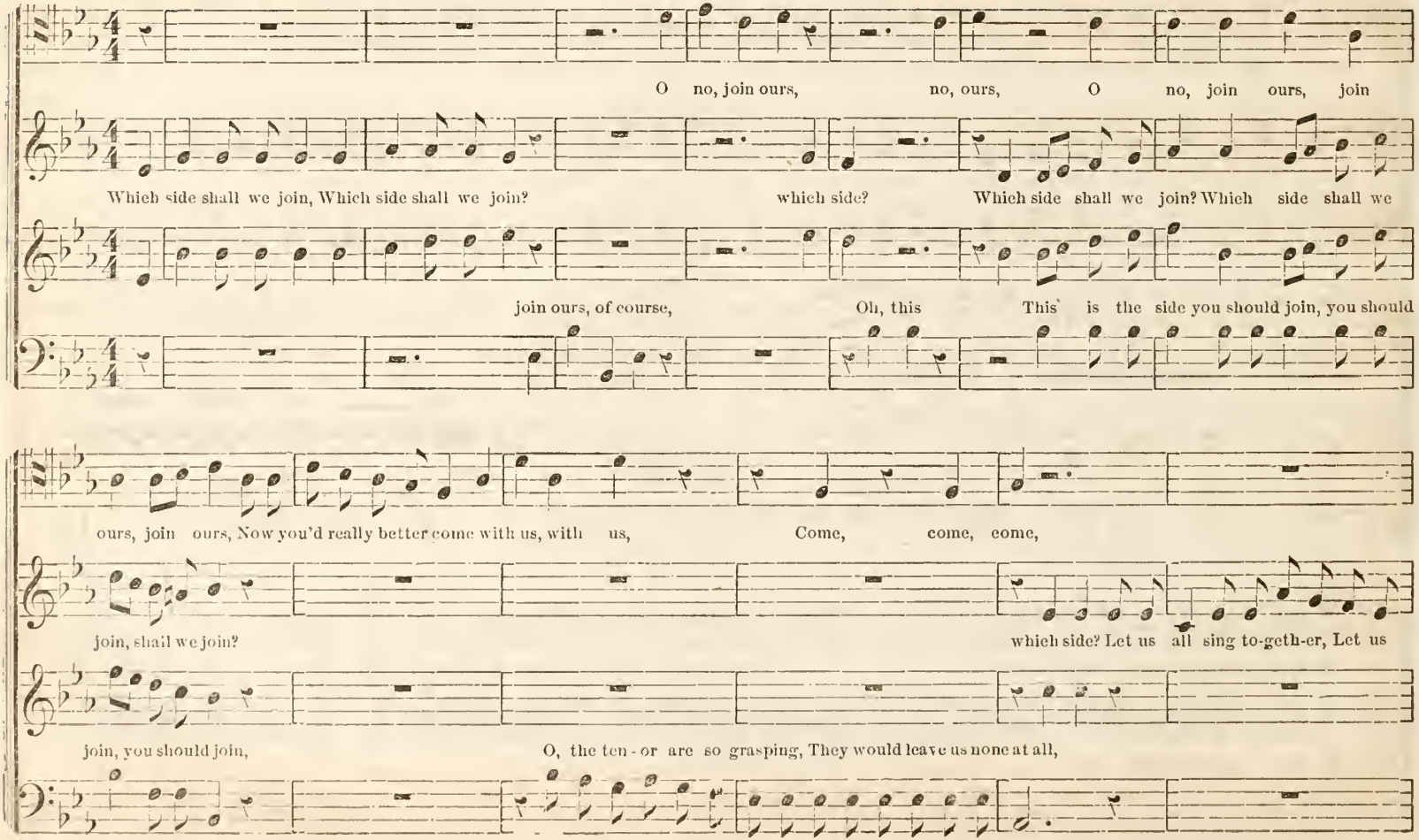
SHEPHERD'S SONG.—Concluded.



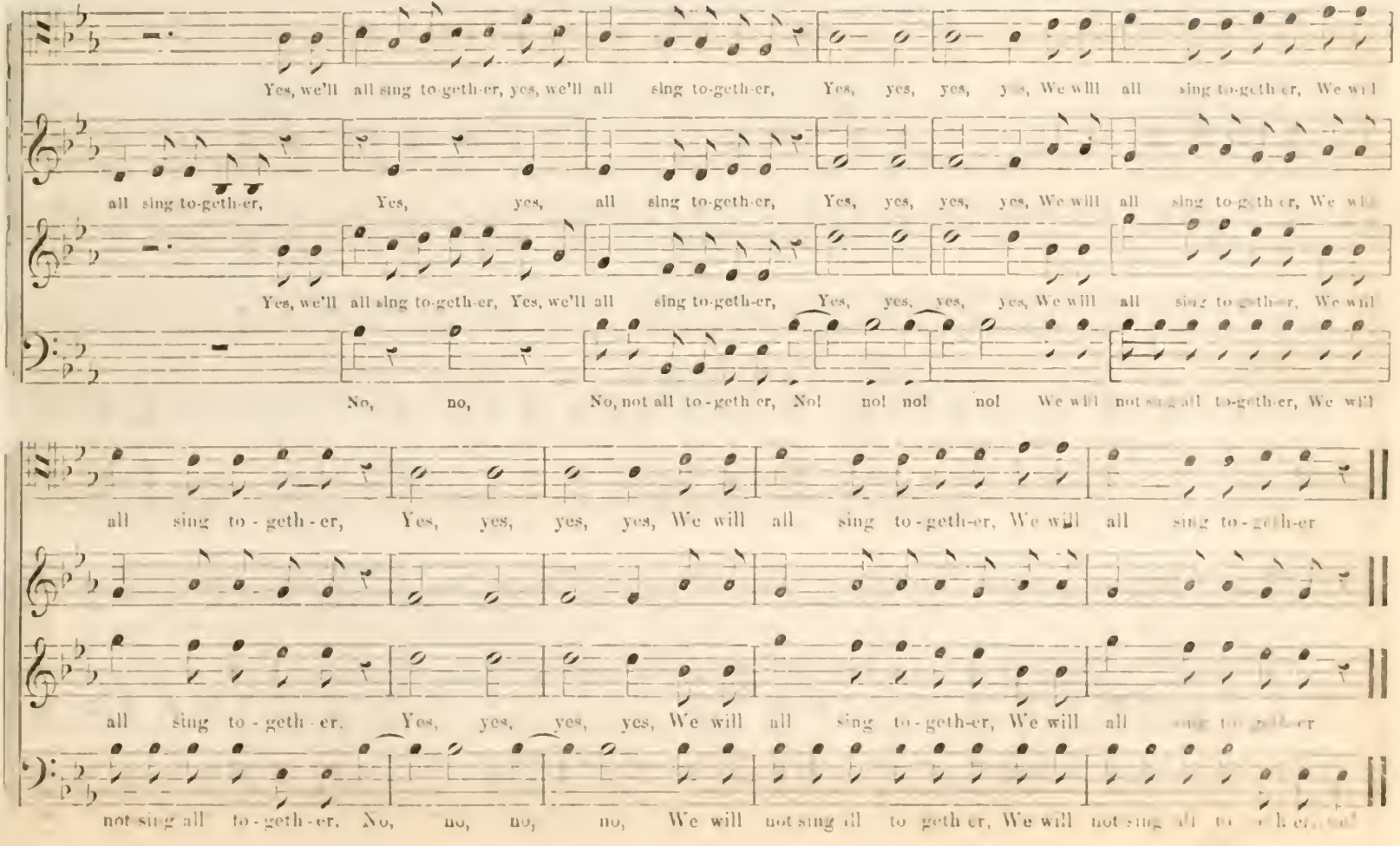
THE CONTEST.

G. F. Root.
From "Sabbath Bell."

Moderato.



THE CONTEST.—Concluded.



O, SUMMER NIGHT.

Arranged for this Work by F. W. Root.

Andante Mosso. SOLO. Soprano or Tenor.

1. O sum - mer night, so soft - ly bright, How sweet the
2. O sum - mer night, &c.

CHORUS.

1. O sum - mer night, so soft - ly bright, O sum - mer night, so soft-ly bright, so soft-ly bright, How sweet the bower, How sweet the
2. O sum - mer night, &c.

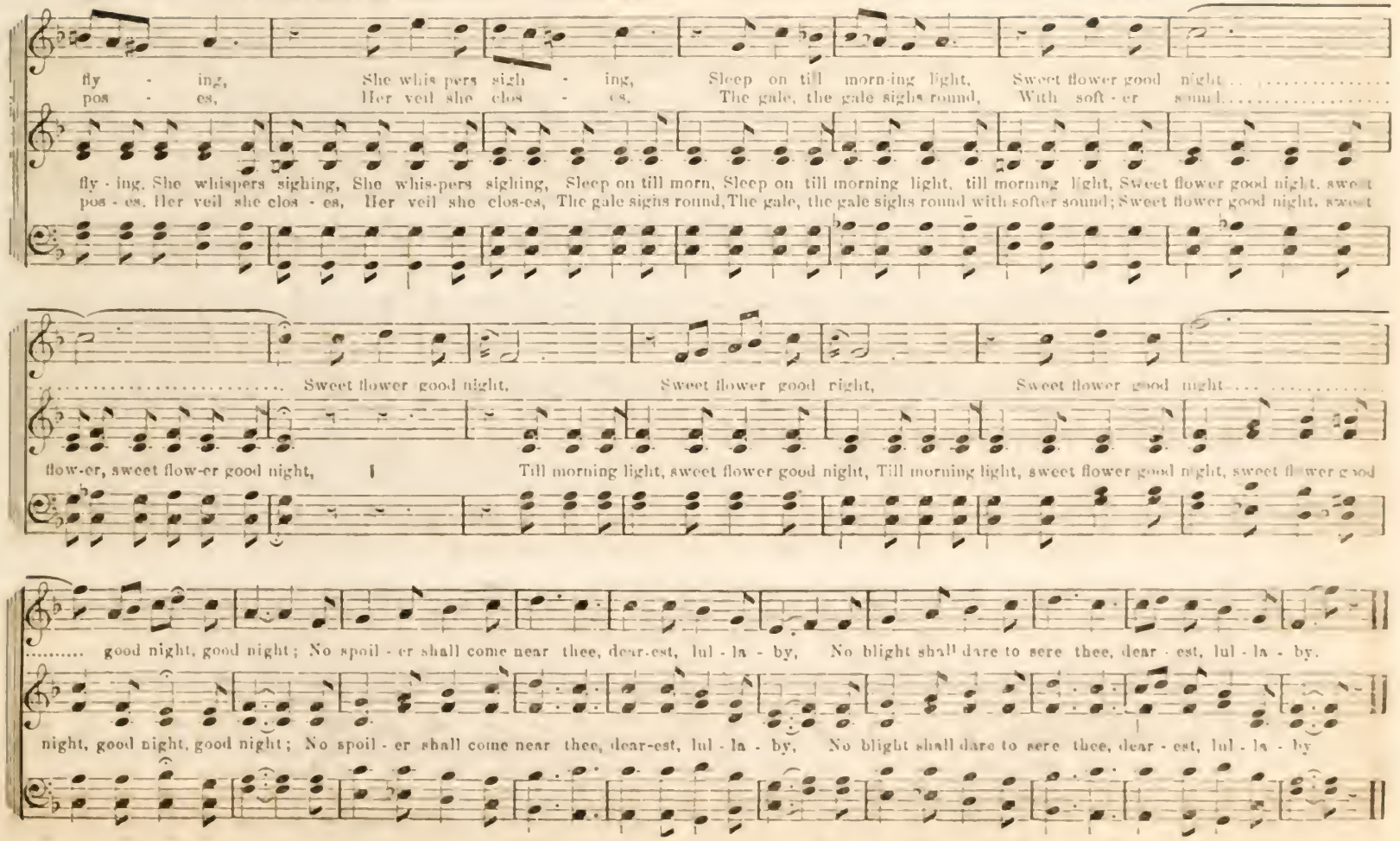
bower..... where sleeps thy cradled flower..... ..... The light gale hies,

bower, where sleeps, where sleeps thy cradled flower, where sleeps thy gentle and light cradled flower, The light gale

to rock her bed, And scat - ter dew..... a - round her head, Then o'er her The bud re-

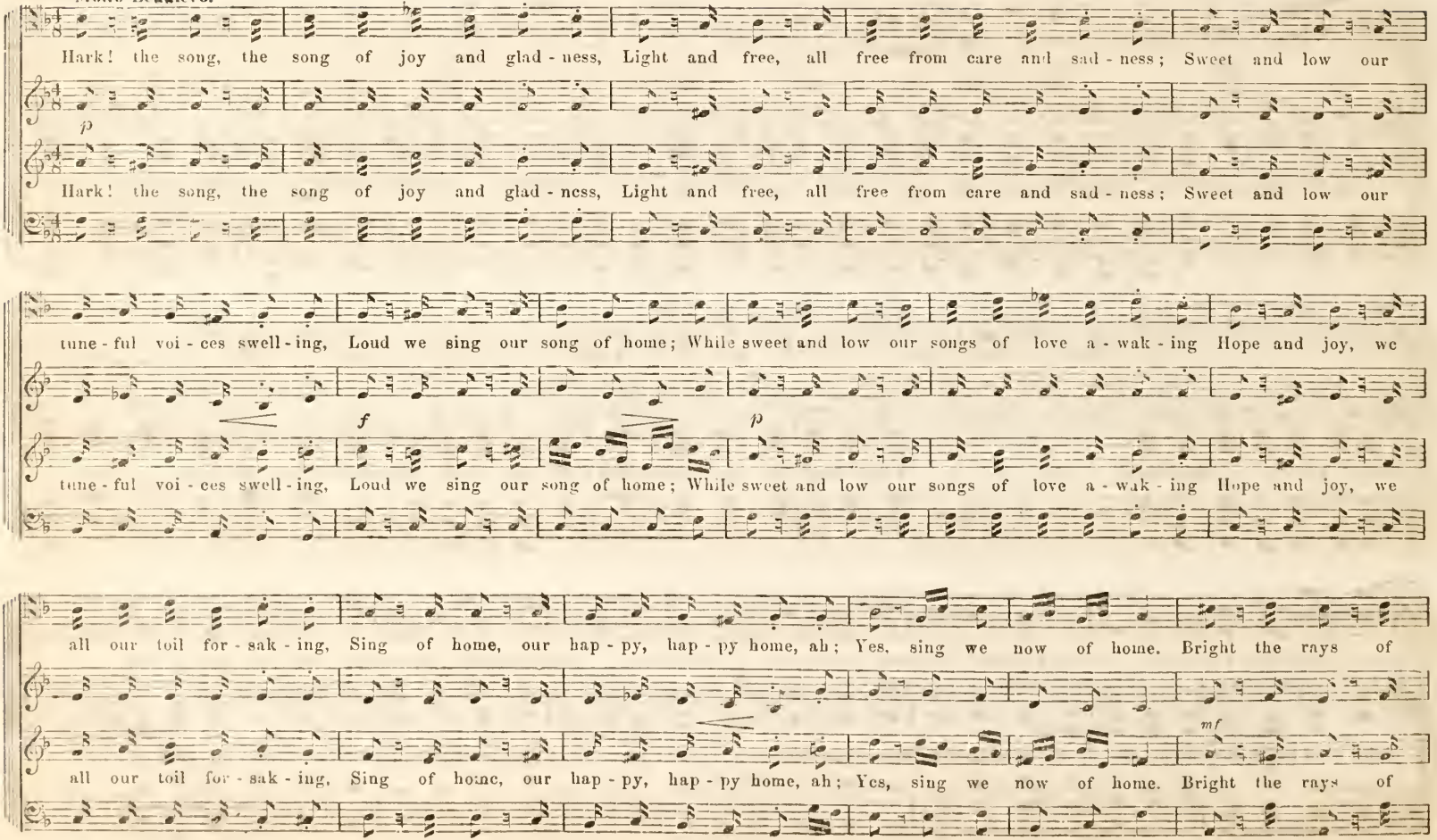
hies to rock her bed, to rock her bed, And scat - ter dew a-round her head, a - round her head, Then o'er her fly - ing, then o'er her The bud re - pos - es, the bud re-

O, SUMMER NIGHT.—Concluded.

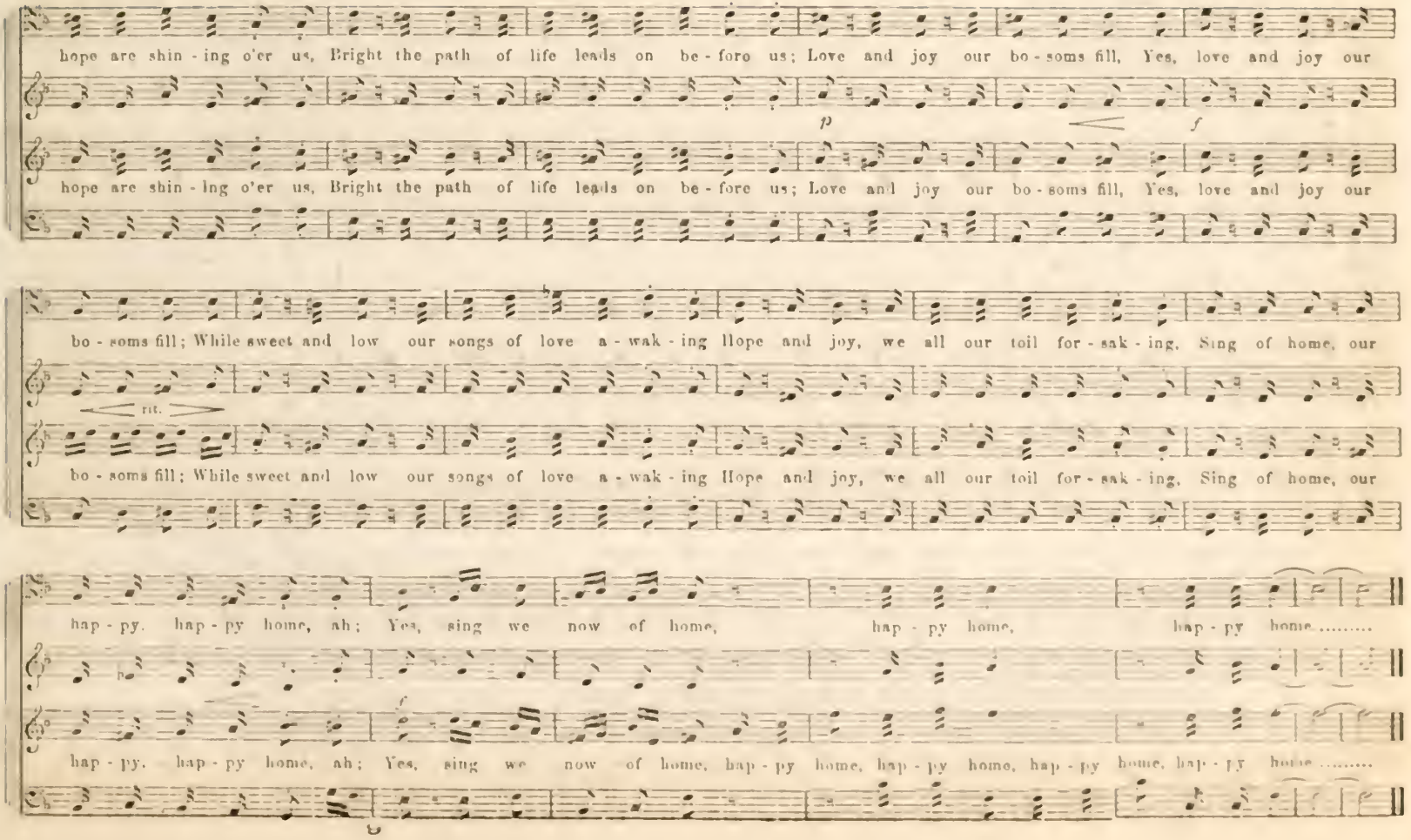


HARK! THE SONG. (*New Words.*)

From the HUGUENOTS. *Arr. by* F. W. ROOT.



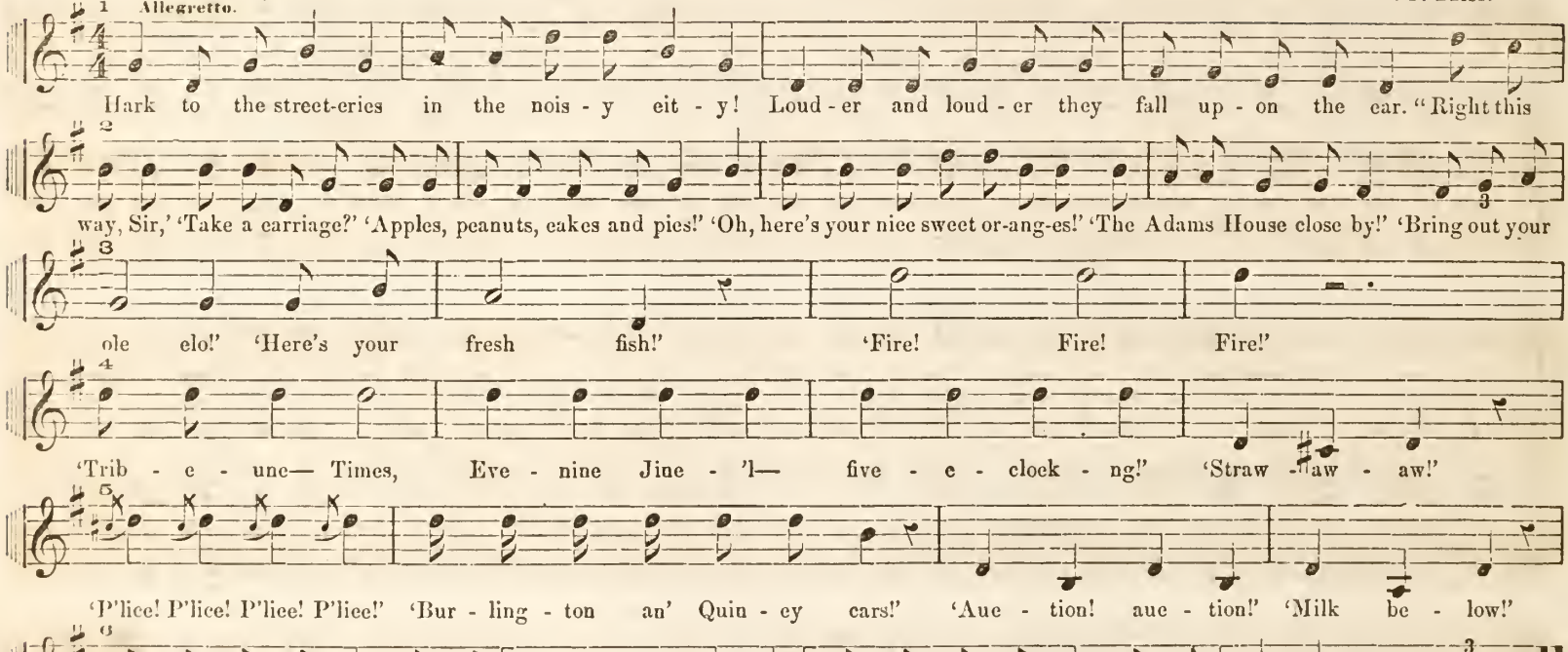
HARK! THE SONG.—Concluded.



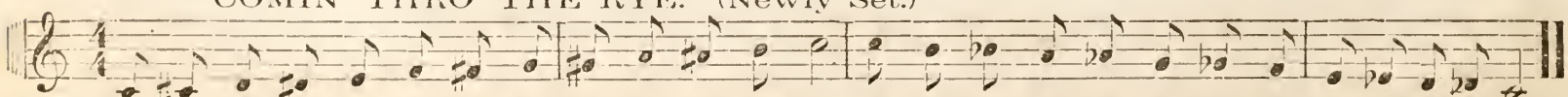
CHICAGO STREET-CRIES. (Round, in Six Parts.)

End with the second measure, when you are ready.

P. P. Bliss.



COMIN' THRO' THE RYE. (Newly Set.)

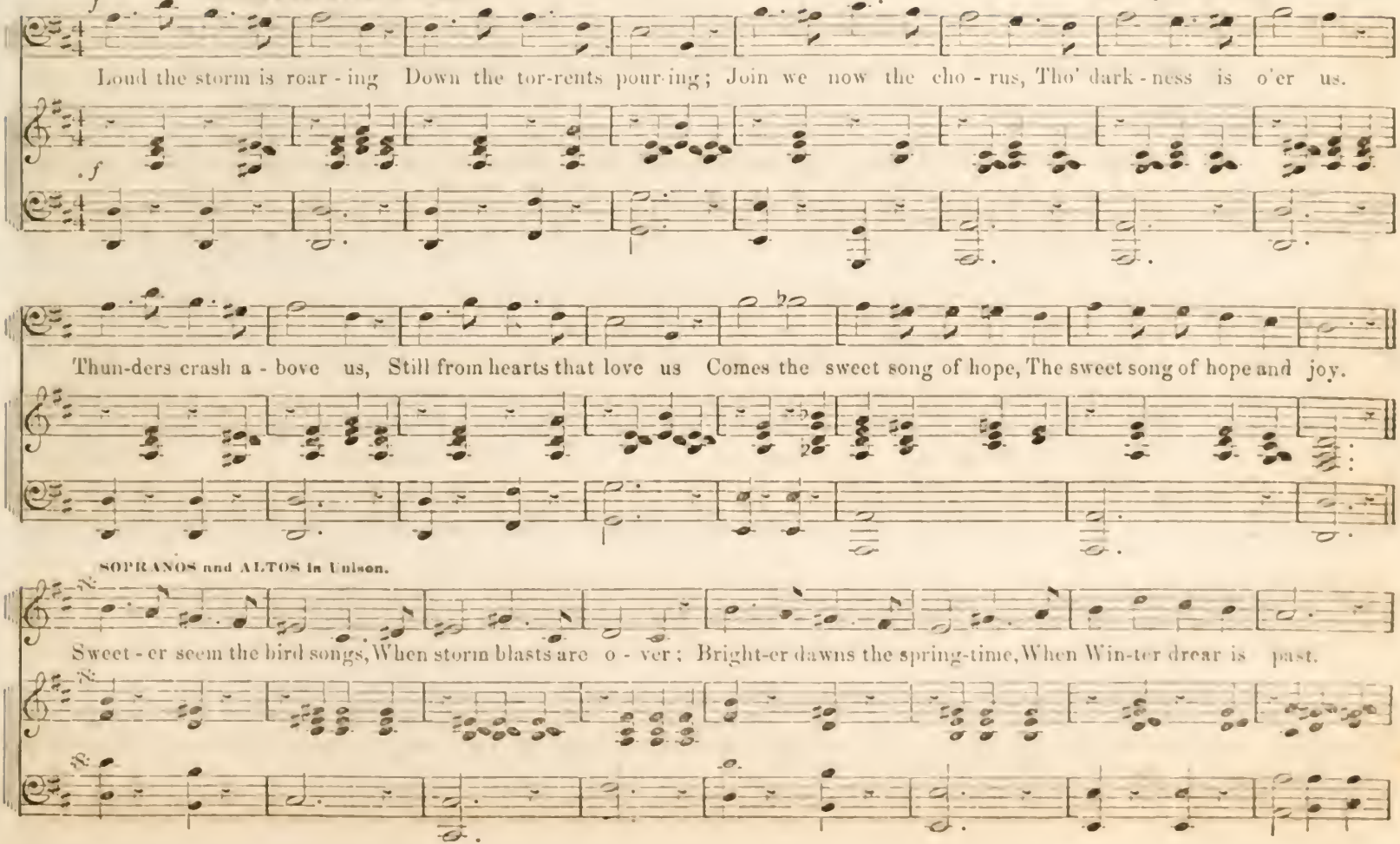


LOUD THE STORM IS ROARING. (New Words.)

From "Crispino e la Comare," by RICCI.
Arr. by F. W. ROOT.

Andante Maestoso.

TENORS and BASES in Unison.



LOUD THE STORM IS ROARING.—CONTINUED.

2d time omit this and go to Coda.

All our fan-cied sor - row, Turn'd to joy to - mor - row, Will but give great-er joy, Will give great-er joy at last.

All our fan-cied sor-row, Turn'd to joy to-mor-row, Will but give great-er joy, Will give great-er joy at last.

Still the sun in beau - ty Bright is shin - ing, Tho' the clouds in dark - ness Hide their sil - ver lin - ing.

Still the sun in beau - ty Bright is shin - ing, in dark-ness hide their lin-ing.

DAL SEGNO. Coda.

And tho' for-tune send thee No bright ray, Hope her light will lend thee All the wea-ry way. last. Thus tho' storms are wild-ly

And tho' for-tune send thee No bright ray, Hope her light will lend thee All the wea-ry way. last. Thus tho' storms are wild-ly

LOUD THE STORM IS ROARING.—Concluded.

1st time.

rag - ing o'er us. We will gai - ly laugh and sing. Ha, ha, ha, we'll laugh, ha, ha, ha, and sing, We will laugh and sing. Thus tho'

rag - ing o'er us, We will laugh and sing, laugh and sing. Thus tho'

2d time. FASTER.

sing La, la, tra, la, la, la, la, la, la, la, la, tra, la, la, la, la, la, la; Yes, we'll sing, yes, we'll sing, We'll laugh and sing.

sing Tra, la, la, la, la, la, la, tra, la, la, la, la, la, la, la, la, la, la; Yes, we'll sing, yes, we'll sing, We ll laugh and sing.

FASTER.

sing Tra, la, la, la, la, tra, la, la, la, la, tra, la, la, la, la, tra, la, la, la, la; Yes, we'll sing, yes, we'll sing, we'll laugh and sing.

sing La, la, &c.

COME, FOLLOW ME. (Round in Three Parts.)

From the "Musical Album."

1

Come, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low me.

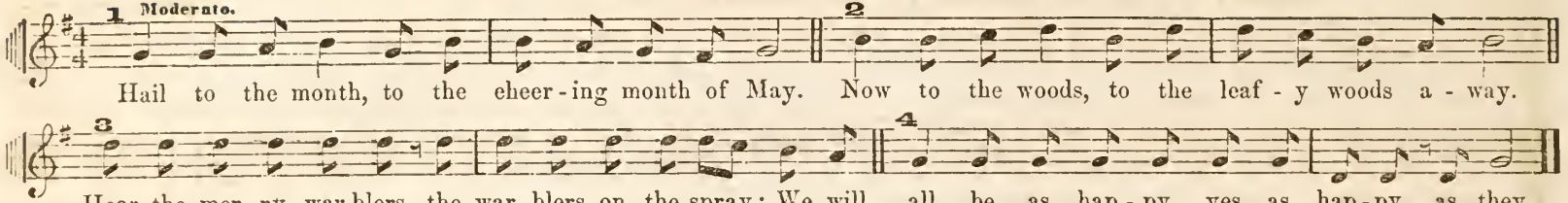
2

Whith - er shall I fol - low, fol - low, fol - low?

3

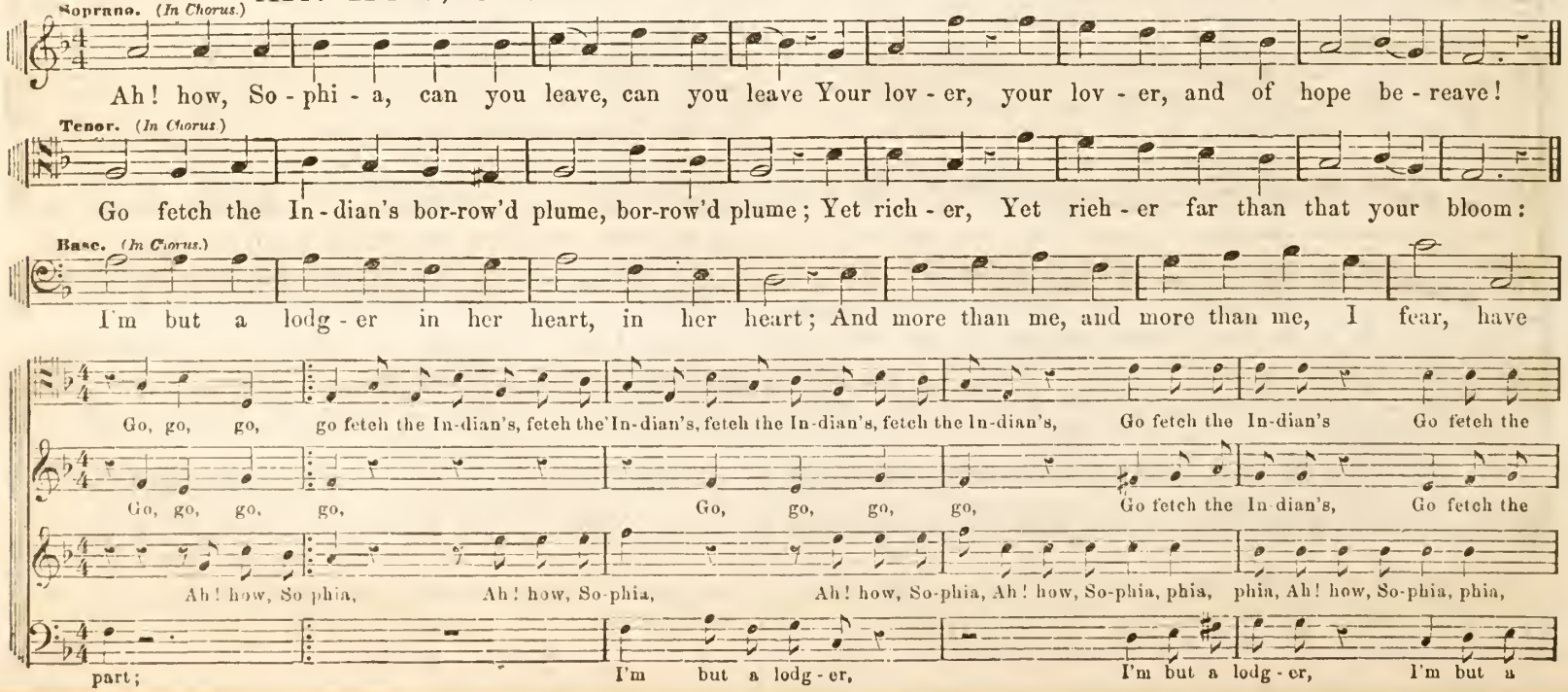
Whith - er shall I fol - low, fol - low then? To the green wood to the

WELCOME TO MAY. (Round, in Four Parts.)

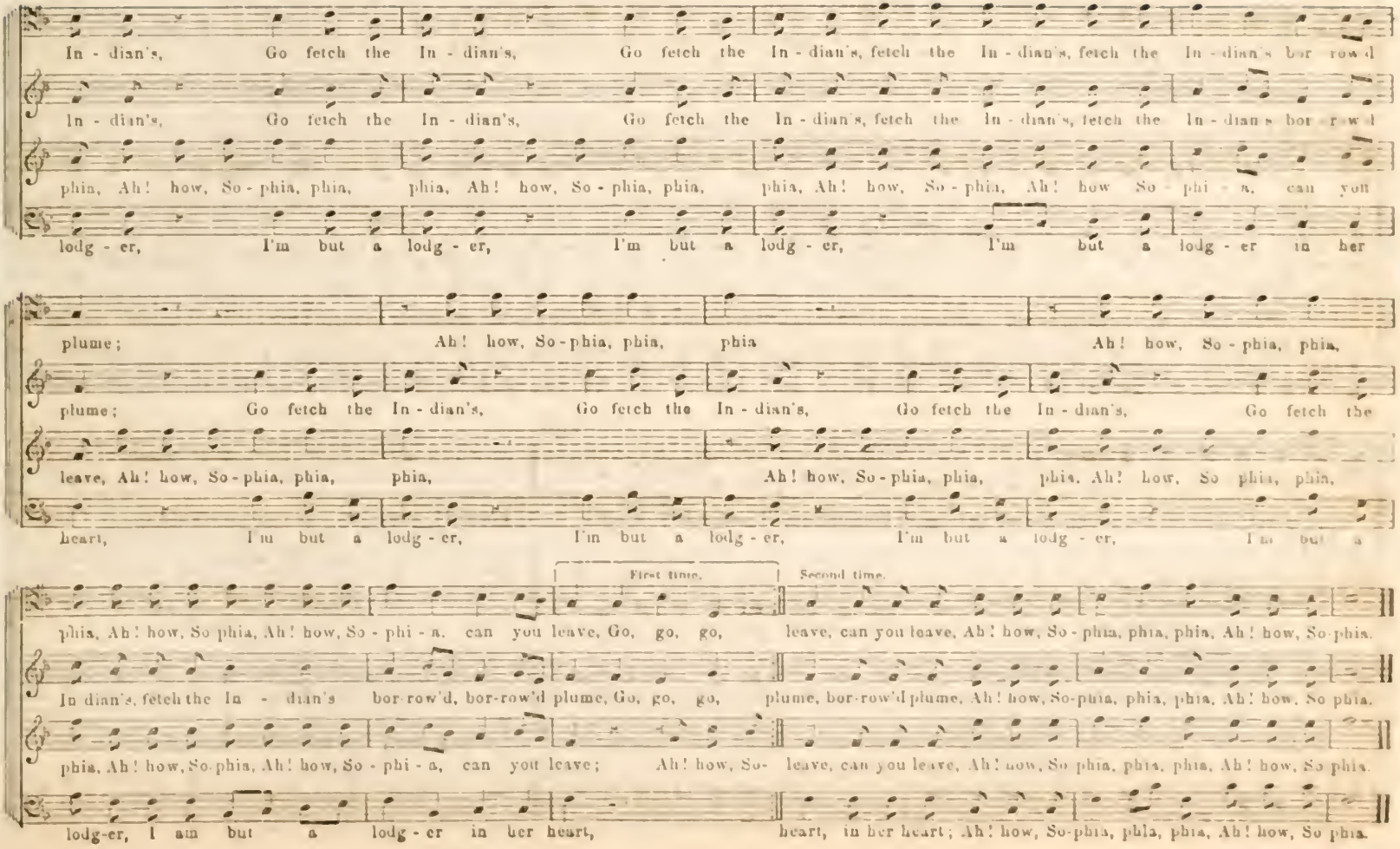


AH! HOW, SOPHIA.

Arranged from a celebrated Round by Dr. CALLCOTT.

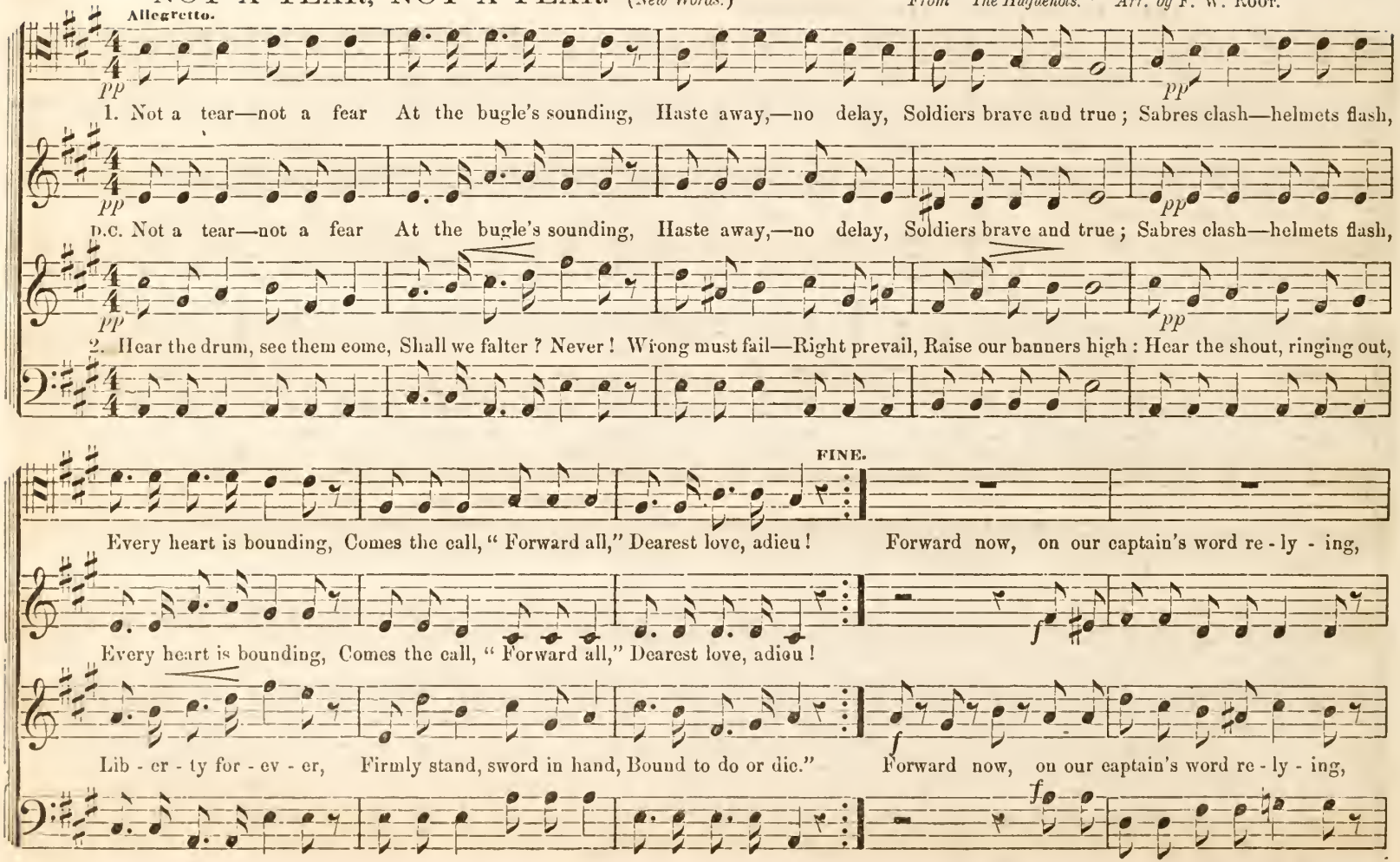


AH! HOW, SOPHIA.—Concluded.

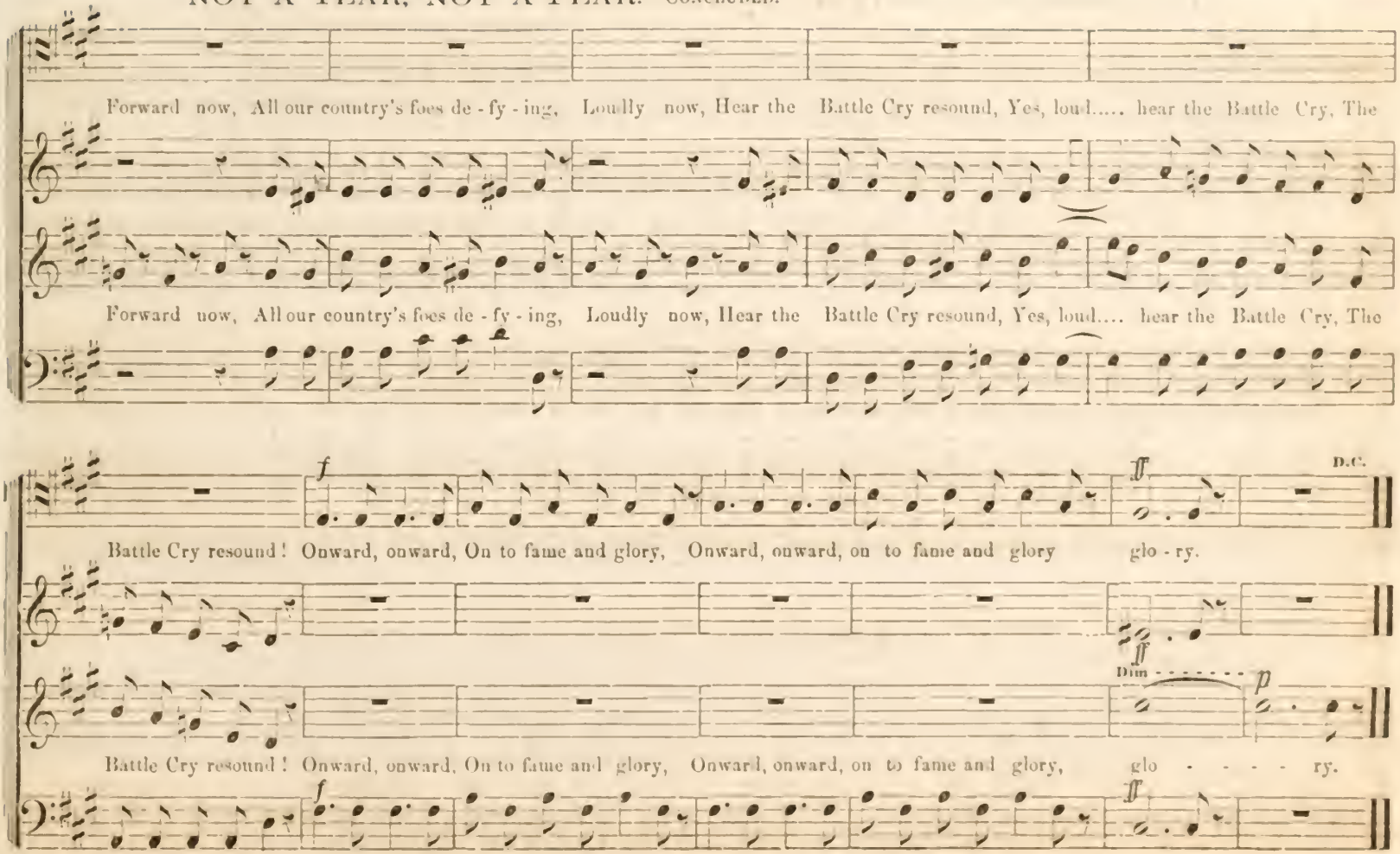


NOT A TEAR, NOT A FEAR. (*New Words.*)

From "The Huguenots." *Arr. by* F. W. Root.

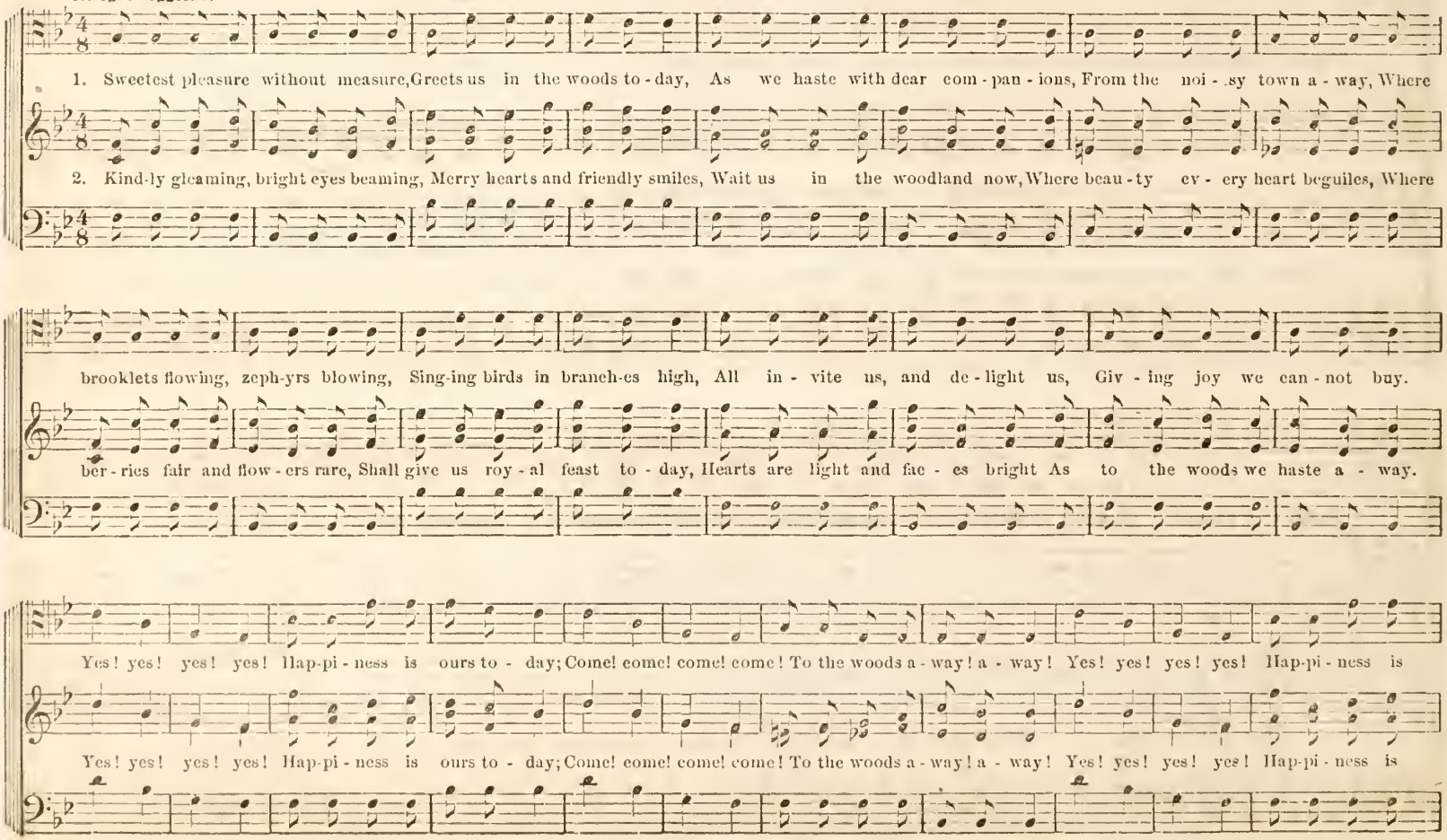


NOT A TEAR, NOT A FEAR.—Concluded.

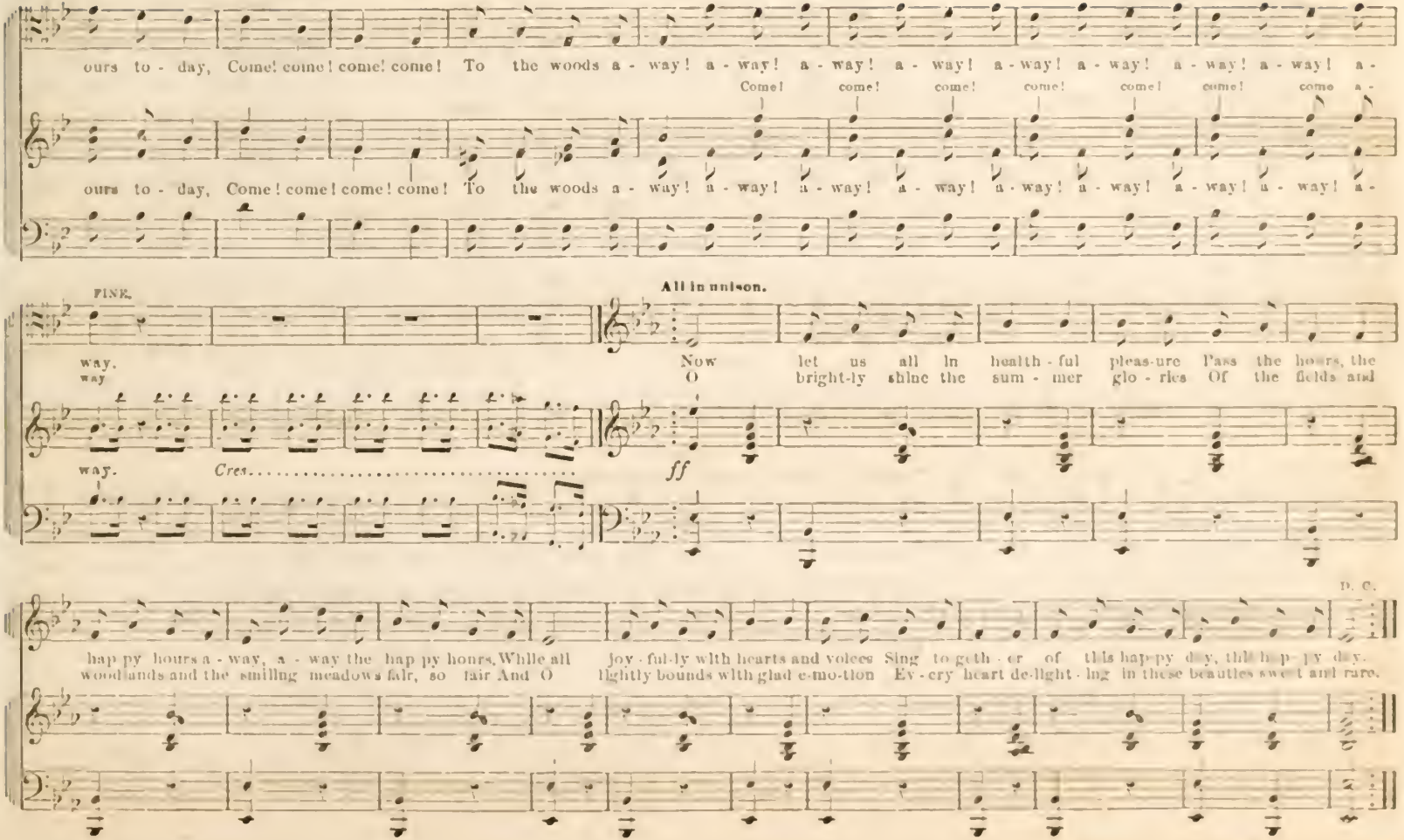


THE FOREST FESTIVAL.

Words by J. R. MURRAY.
Music Arr. from Offenbach's "Orpheus" by F. W. ROOT.



THE FOREST FESTIVAL.—CONCLUDED.



THE FUNERAL BELL.

LARGO SOSTENUTO.

Words and Music by W. J. R.

pp *cres.* *mf dim.* *pp*

1. Waves of sound a - bove us float - ing on the breez - es swell, How the shiv - 'ring
2. Slow - ly up the val - ley wind - ing, comes a si - lent train, Bear - ing in their

breez - es, breez - es swell,
si - lent, si - lent train,
toll - ing, toll - ing dwell,

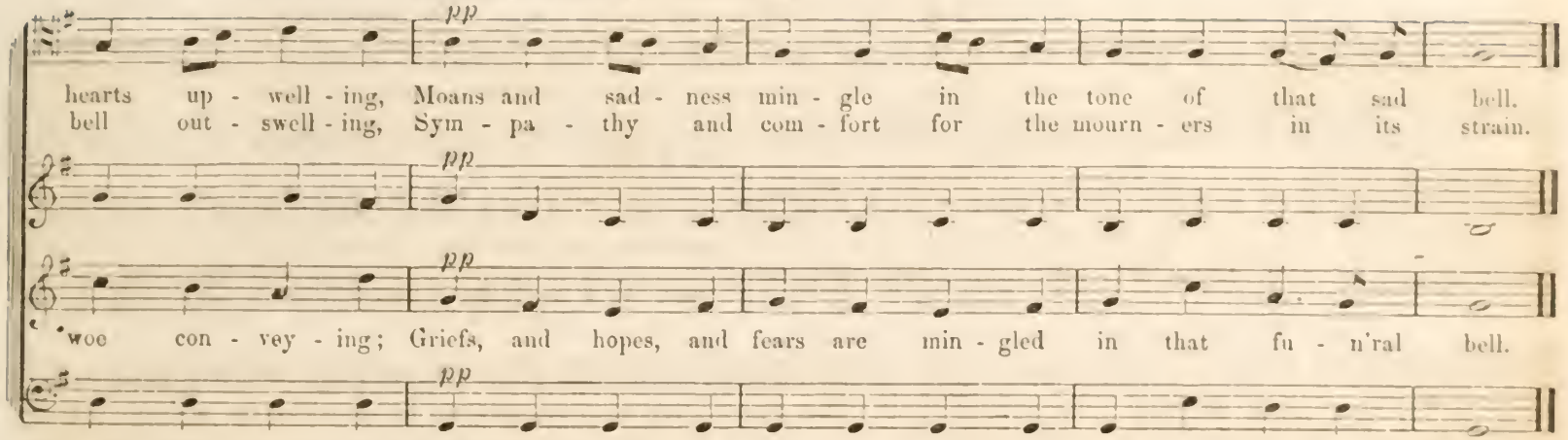
3. Won - drous tales of fu - ture bliss with - in its toll - ing dwell; More than hu - man-

air a - round us doth of sor - row tell; Tears in its vi - bra - tions dwell - ing, Gath - er'd sighs from
'midst a si - lent form re - leas'd from pain: As they near the ho - ly dwell - ing Loud - er seems the

sor - row, sor - row tell,
. . . from pain, from pain,
sol - emn, sol - emn knell,

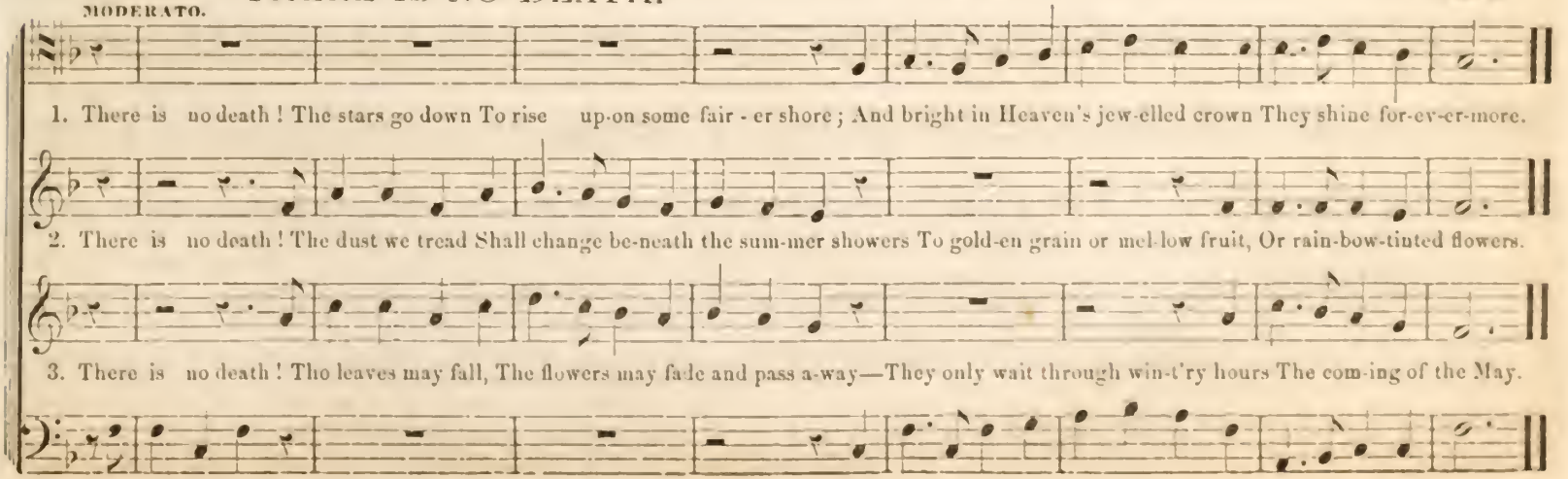
voic'd for woe, ap - pears that sol - emn knell; To the mourn - er, com - fort say - ing To the list - 'ner,

THE FUNERAL BELL.—Concluded.



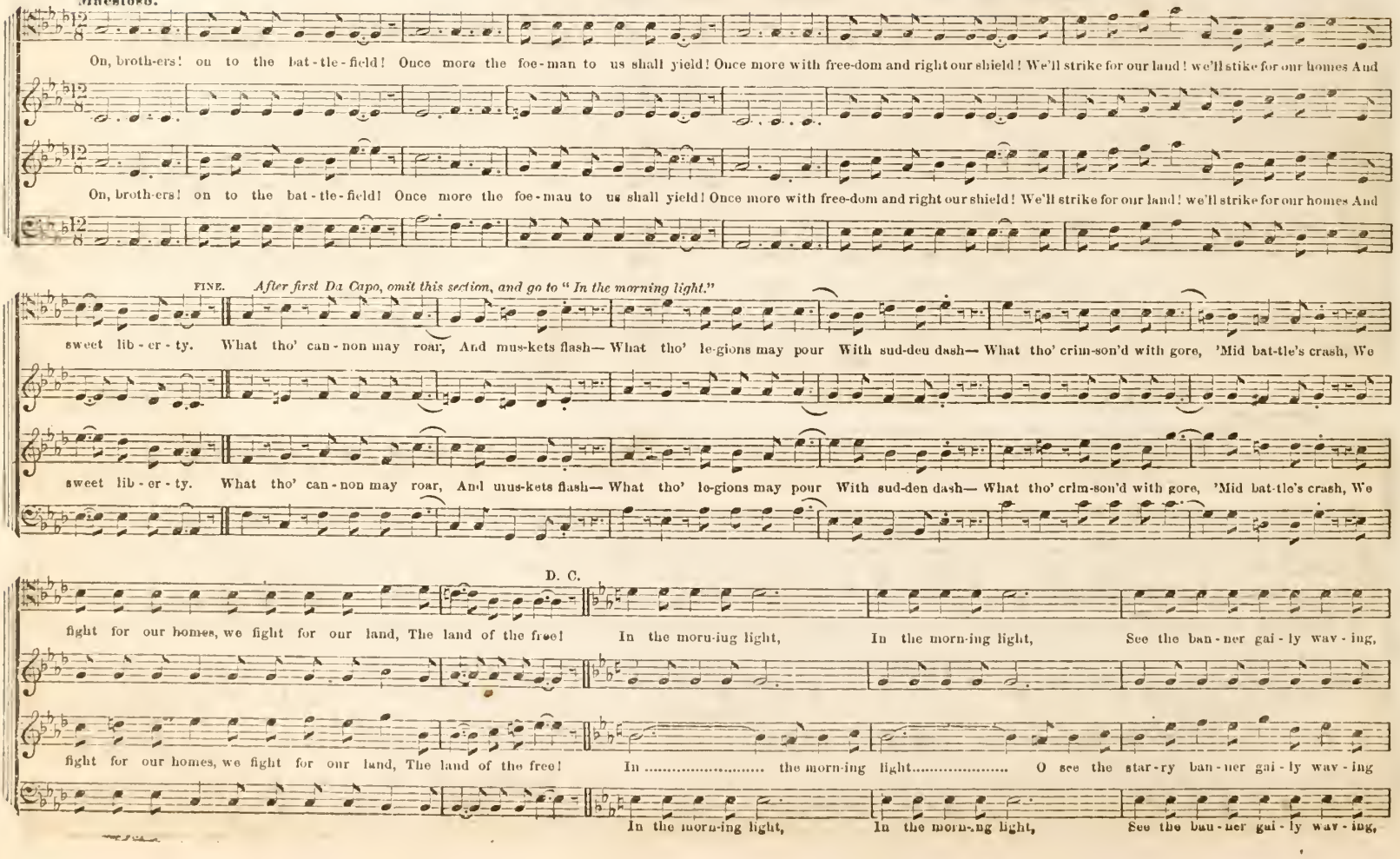
THERE IS NO DEATH.

J. R. M.

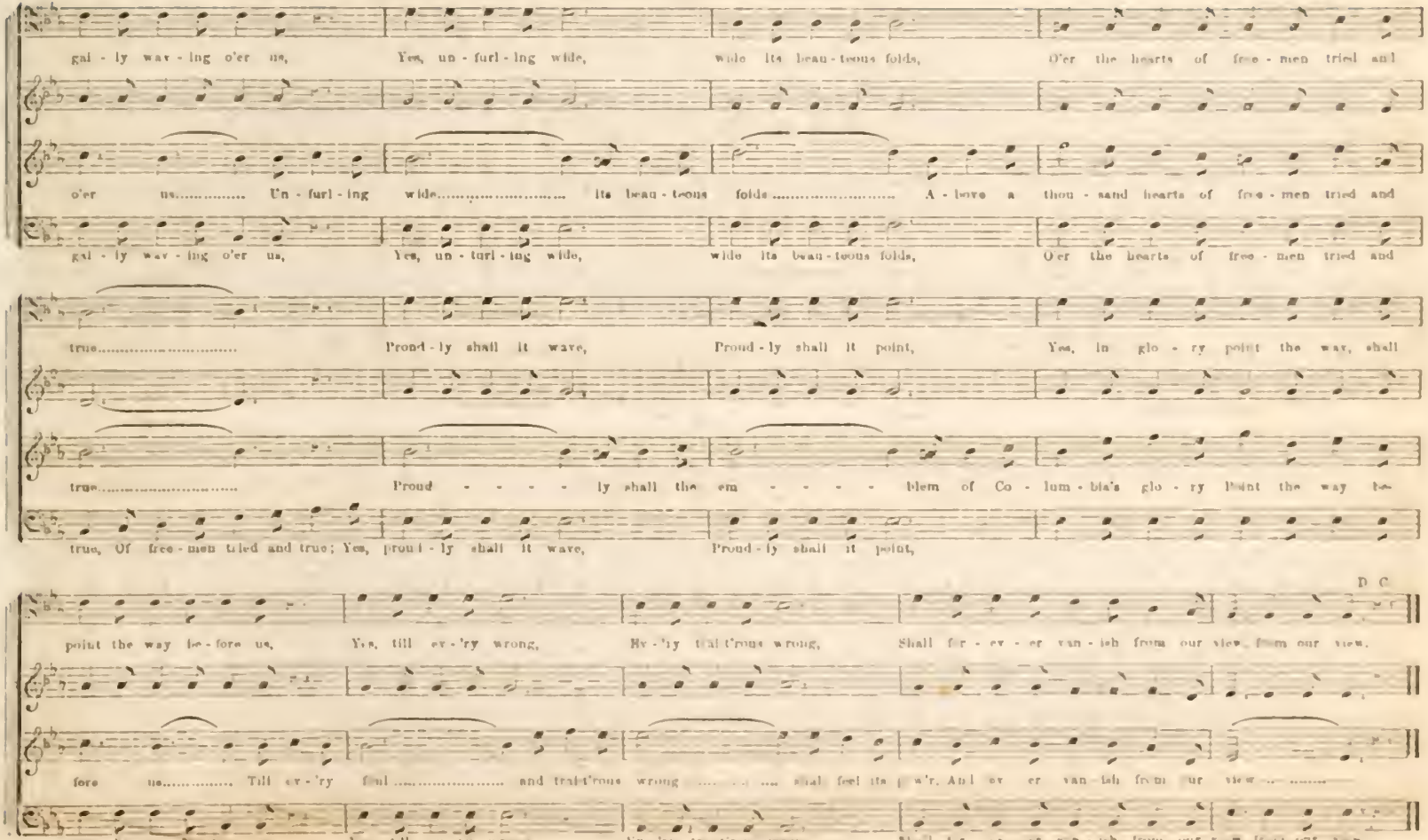


THE UNION BATTLE MARCH.

Arrangement and words by GEO. F. ROOT.

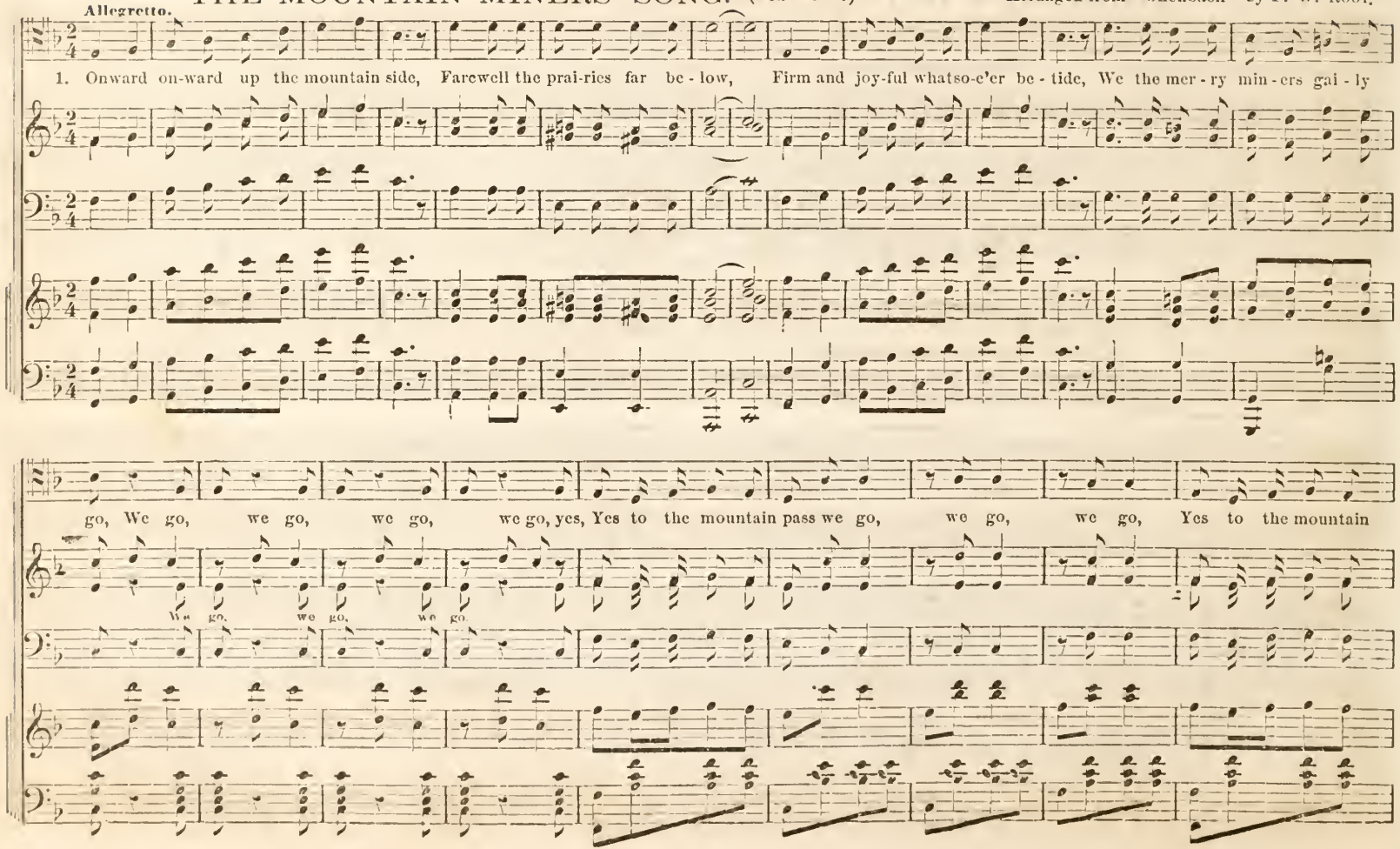


THE UNION BATTLE MARCH.—Concluded.

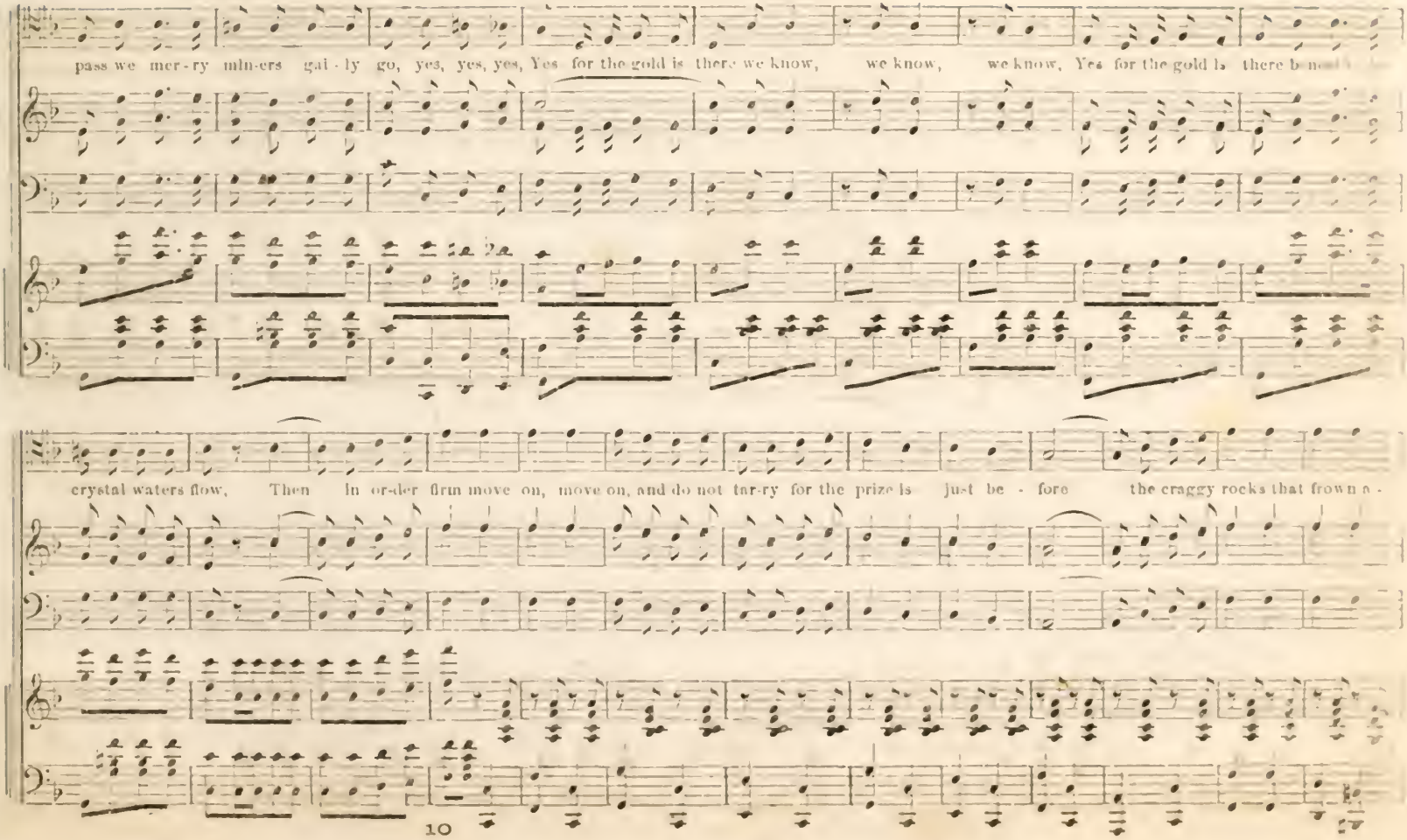


THE MOUNTAIN MINERS' SONG. (*New Words.*)

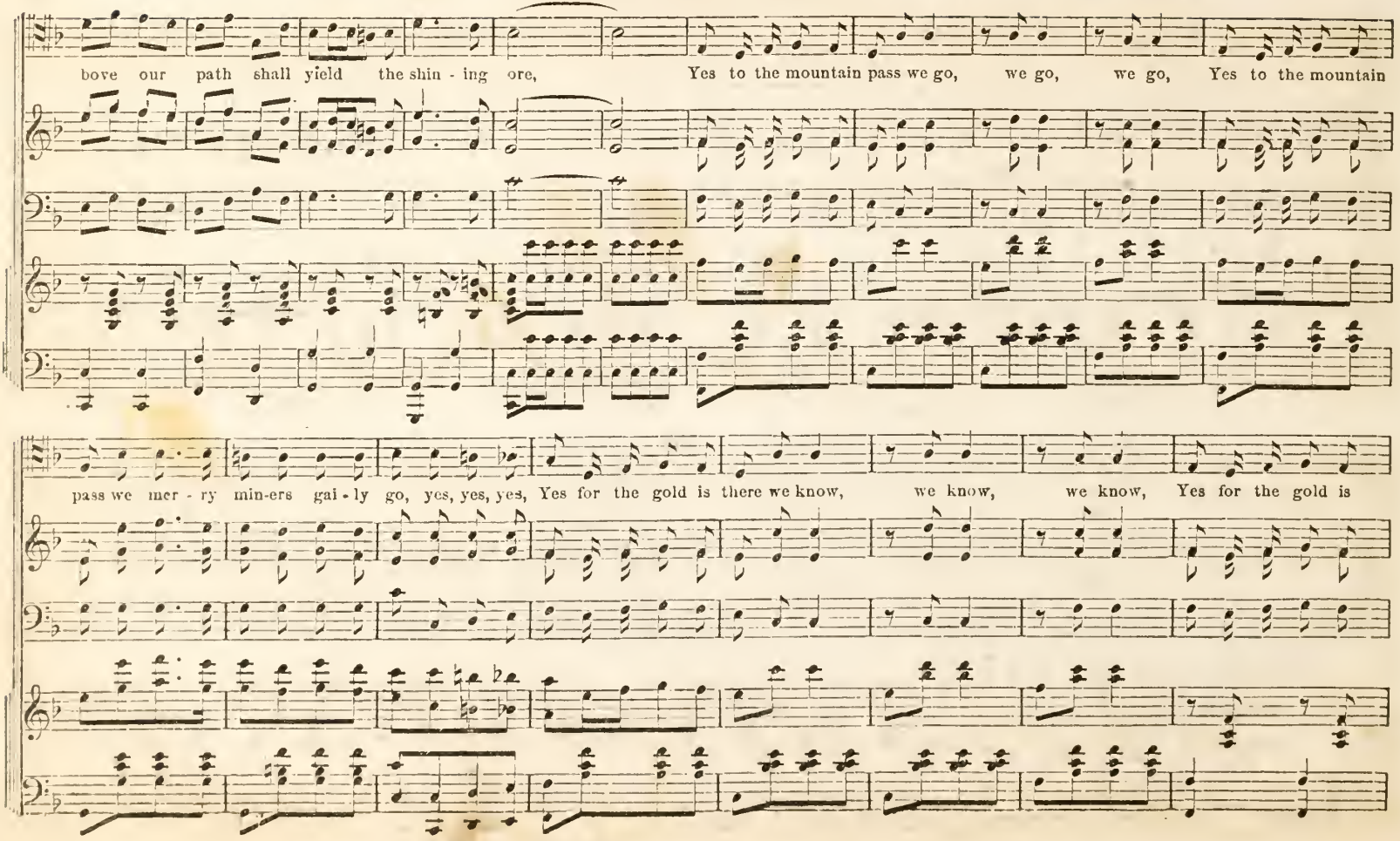
Arranged from "Offenbach" by F. W. Root.



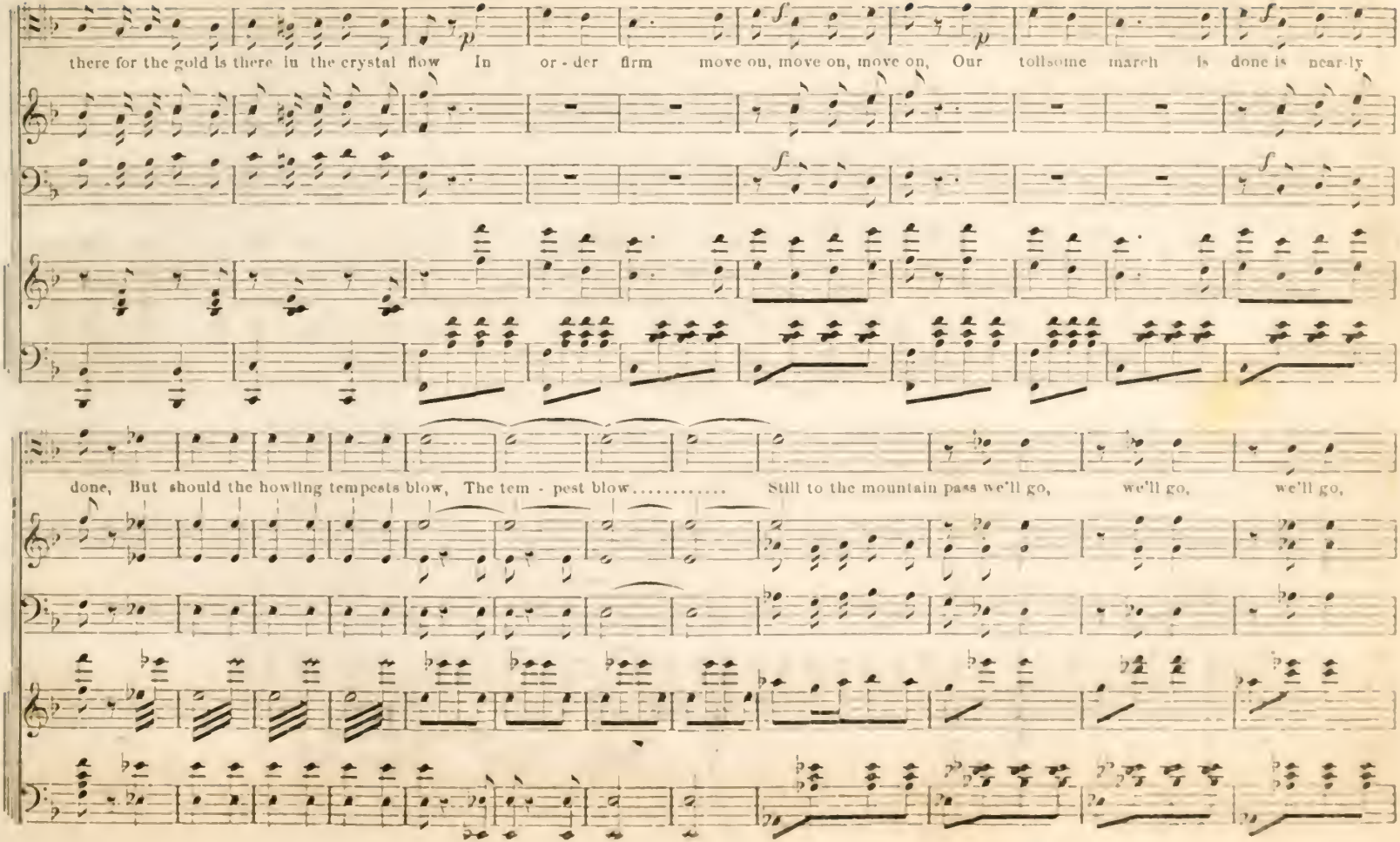
THE MOUNTAIN MINERS' SONG.—Continued.



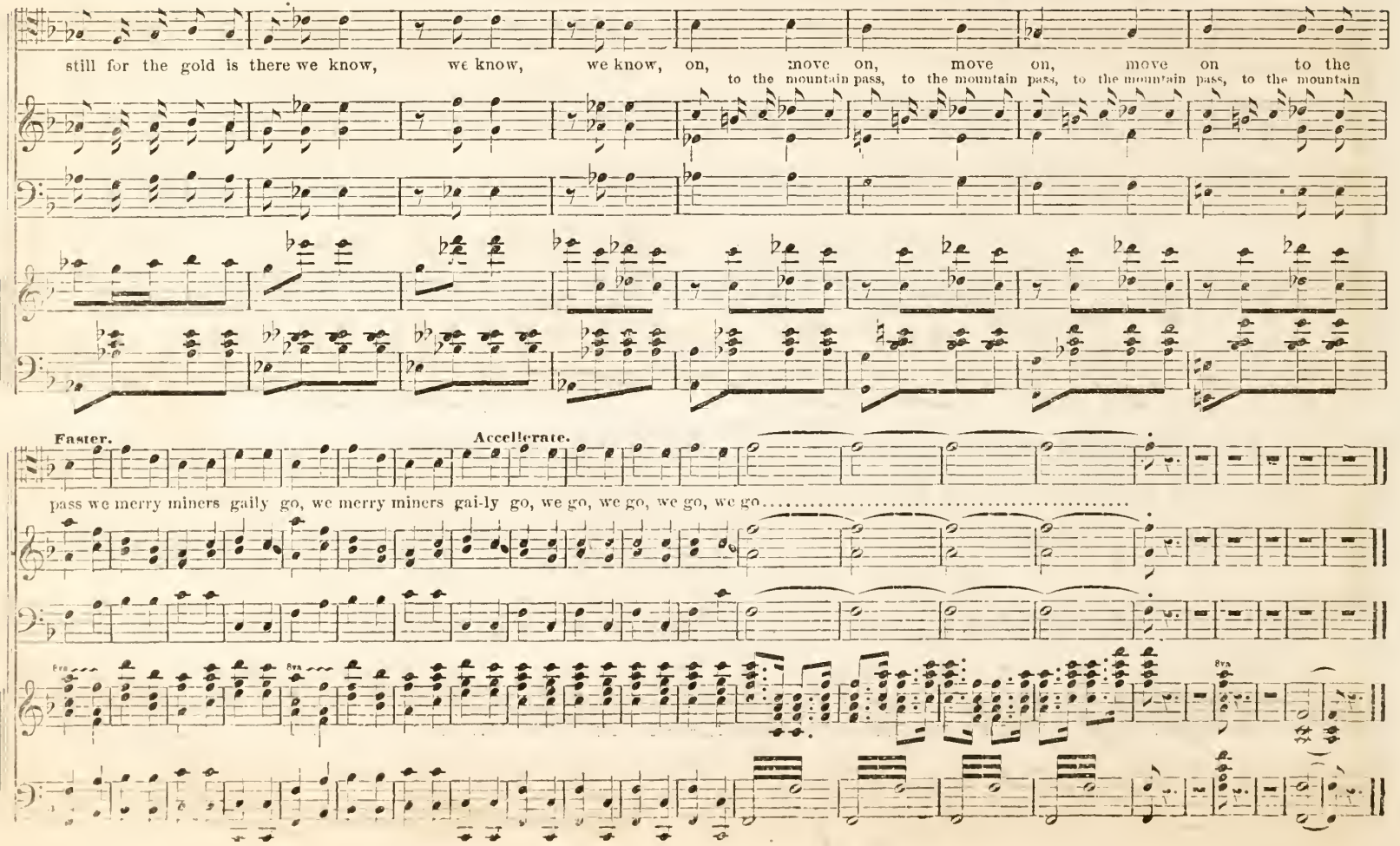
THE MOUNTAIN MINERS' SONG.—CONTINUED.



THE MOUNTAIN MINERS' SONG.—Continued.



THE MOUNTAIN MINERS' SONG.—Concluded.



ELIJAH AND I.

P. P. Bliss.

BASE SOLO.

1. The house that you see un - der - neath the great pine, With walls that are paint - ed and
2. There on the side - hill of the wood - land close by, In a house that is not half so
3. 'Tis good in his blue eyes the twin - kle to see, That the mill may go wrong nev - er
4. He laughs when I frown, and he hums when I sigh The pleas - ant love dit - ties of

VOCAL ACCOMPANIMENT.

La, la, la, la, la, la, la, la, la, &c.

La, la, la, la, la, la, la, la, la, la, la, &c.

La, la la, la, la, la, la, la, la, la, la, &c.

La, la, la, la, la, la, la, la, la, &c.

doors that are fine, And mead - ows and corn - fields a - round it are mine, And mead - ows and corn-fields a - round it are mine.
wide or so high E - li - jah, my mil - ler, lives, *rich - er* than I, E - li - jah, my mil - ler, lives, *rich - er* than I
troub - les his glee; 'Tis I that must pay for the mend-ing, not he, 'Tis I that must pay for the mend-ing, not he.
days that are by: Now who is the rich - er, E - li - jah or I? Now who is the rich - er, E - li - jah or I?

FAREWELL MY MOUNTAIN HOME.

Maestoso. For Men's Voices. H. S. Saroni.

First Tenor.

1. Farewell my mountain home, Farewell my mountain home, Farewell my mountain home, Farewell my mountain home, Farewell, fare-
2. Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell, fare-

Second Tenor.

SOLO. CHORUS. SOLO. CHORUS.

First Base.

1. Farewell my mountain home, Farewell my mountain home, Farewell my mountain home, Farewell my mountain home, Farewell, fare-
2. Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell, fare-

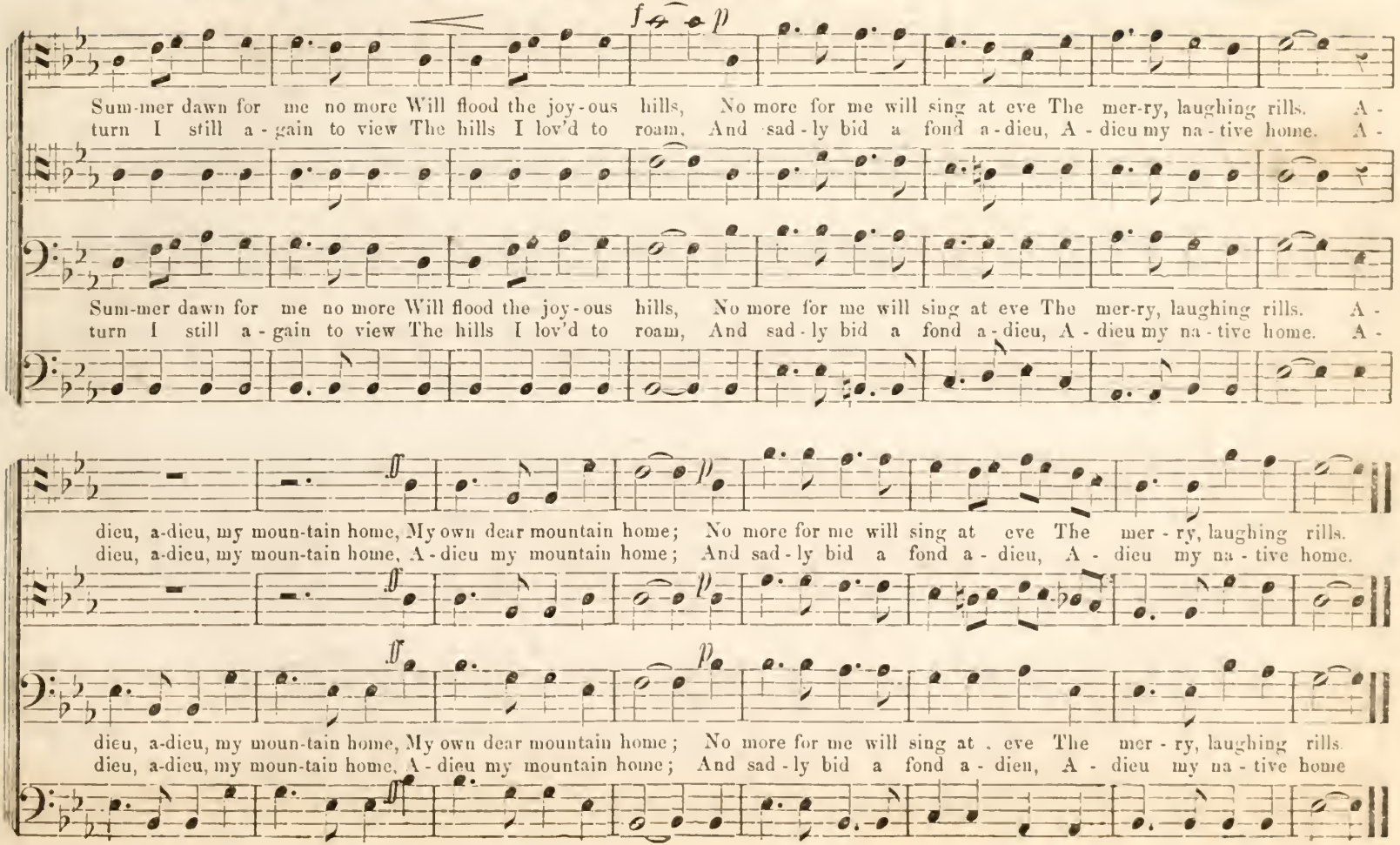
Second Base.

well my mountain home; With si - lent tears I part, I leave a - mid your pur - ple groves The sun-shine of my heart. The
well my boyhood's dream; The hopes of oth - er years A - las, the heart can on - ly woo Its mem - o - ries in tears. Yet

Dim.

well my mountain home; With si - lent tears I part, I leave a - mid your pur - ple groves The sun-shine of my heart. The
well my boyhood's dream; The hopes of oth - er years A - las, the heart can on - ly woo Its mem - o - ries in tears. Yet

FAREWELL MY MOUNTAIN HOME.—Concluded.



RING, RING THE MERRY BELLS.

From the "Cornet." Arr. by G. F. R.

Allegretto.

Ring, ring the mer-ry bells from ev-'ry tow'r, High in the air. Come, come ye hap-py ones

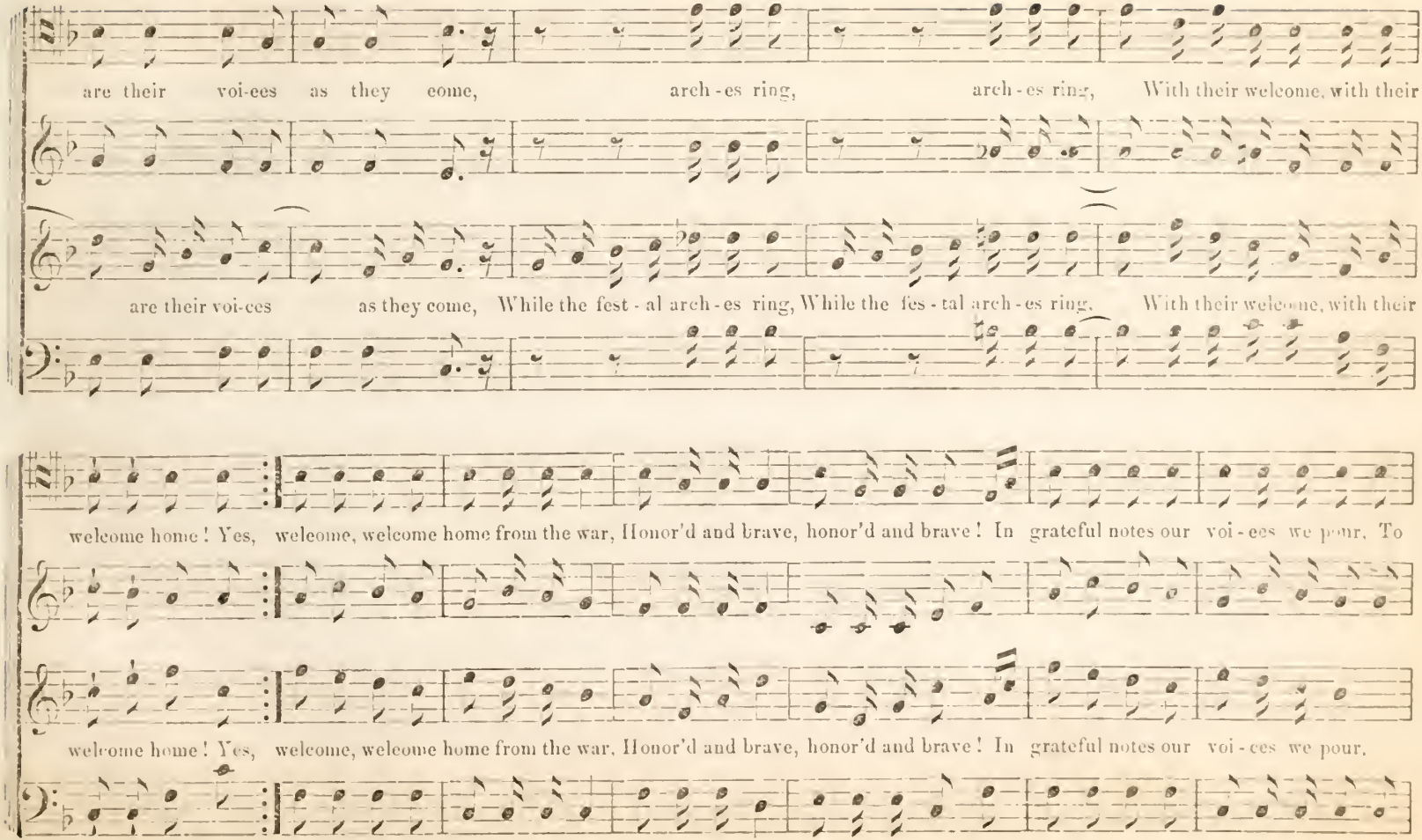
Ring, ring the mer-ry bells from ev-'ry tow'r, Let the star-ry ban-ner float in the air. Come, come ye hap-py ones

FINE.

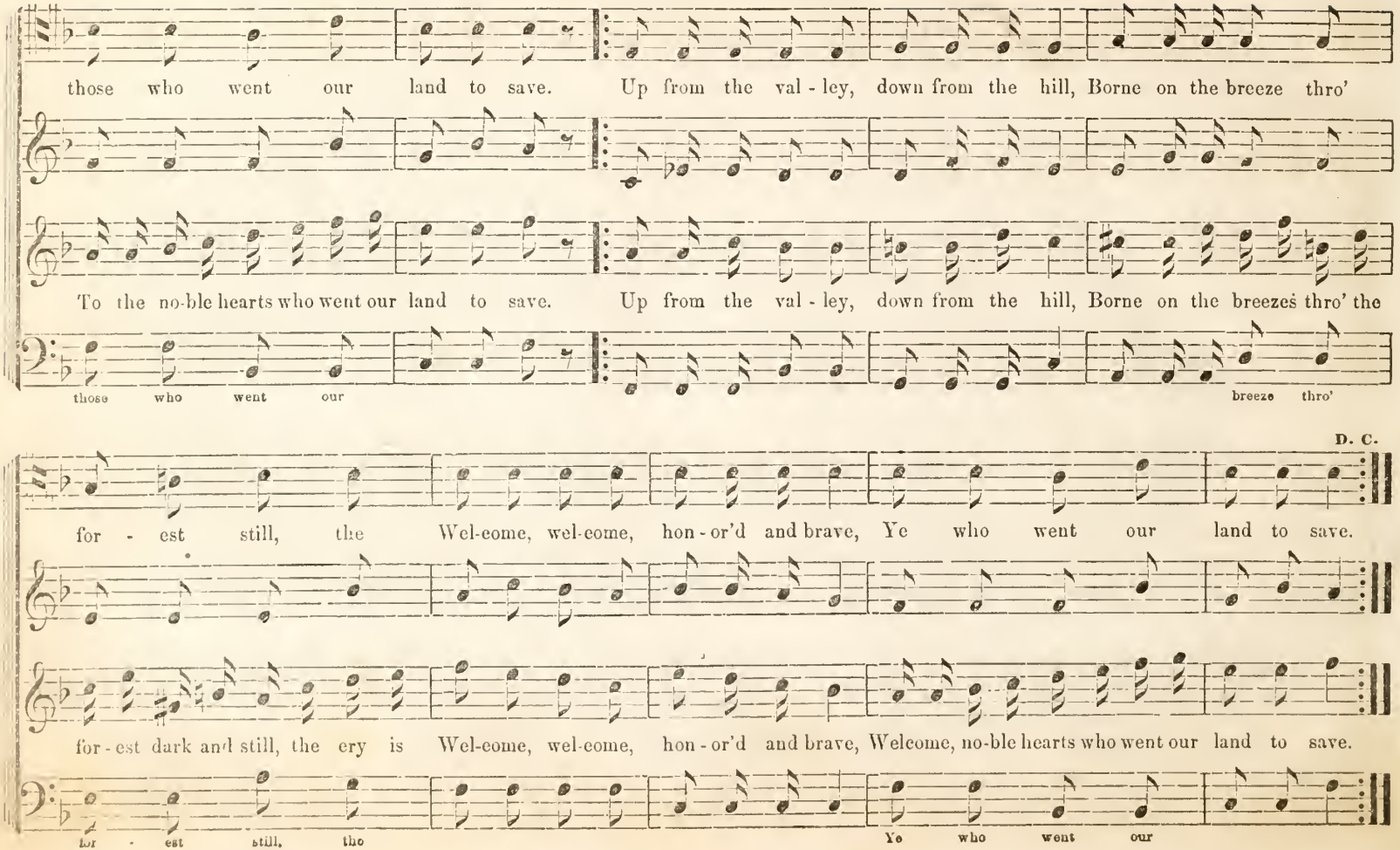
from near and far, To the brave prepare. Sweet the car-ol of the wild birds

from near and far, Now the joy-ful wel-come to the brave pre-pare. Sweeter than the car-ol of the wild birds

RING, RING THE MERRY BELLS.—Continued.

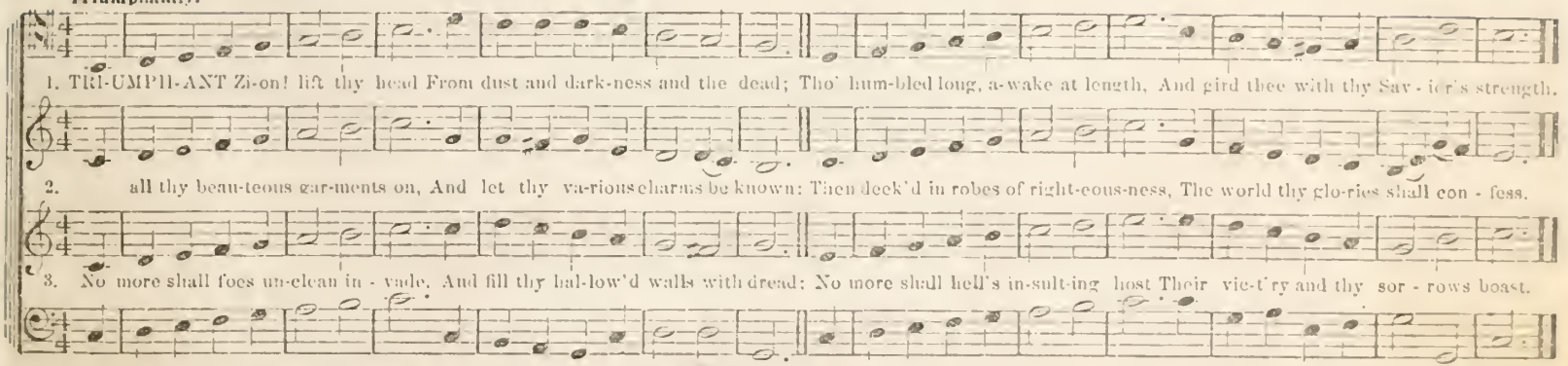


RING, RING THE MERRY BELLS.—Concluded.

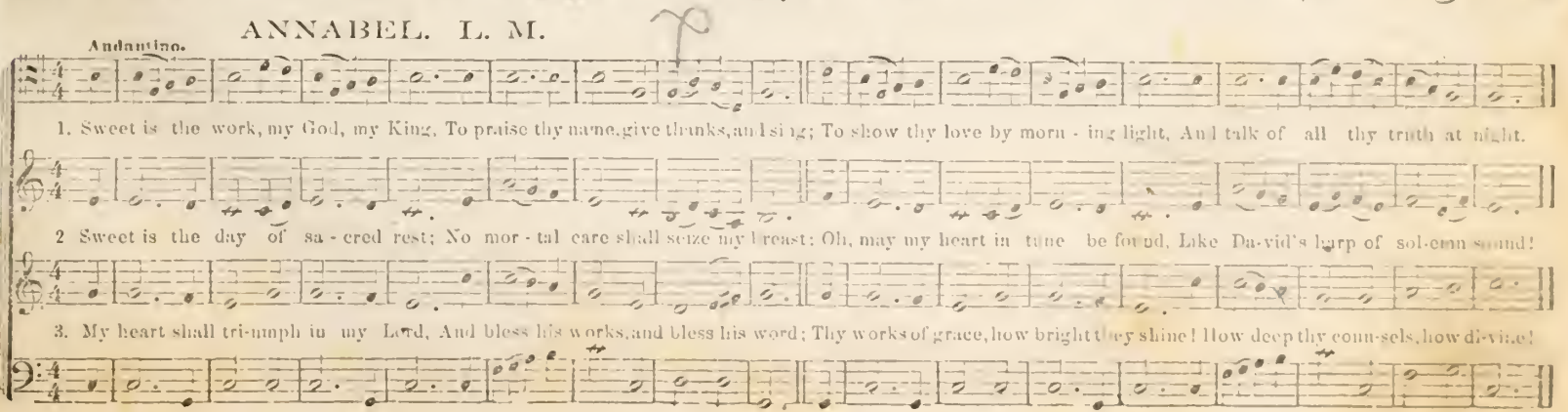


TUNES, HYMNS, ANTHEMS AND CHANTS.

ADVANCE. L. M.

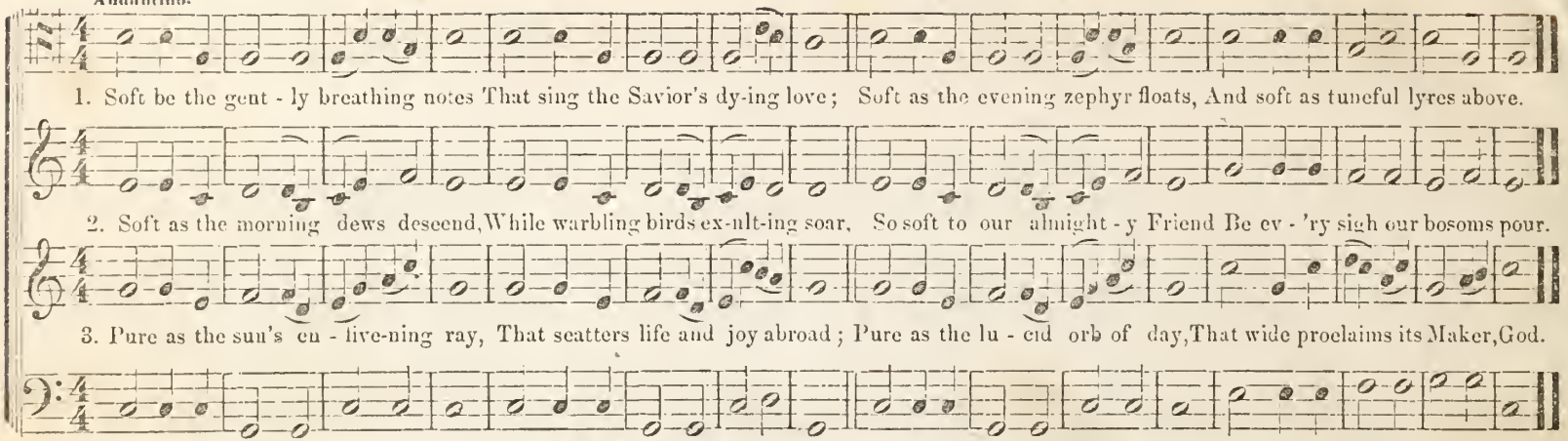


ANNABEL. L. M.



AGNES. L. M.

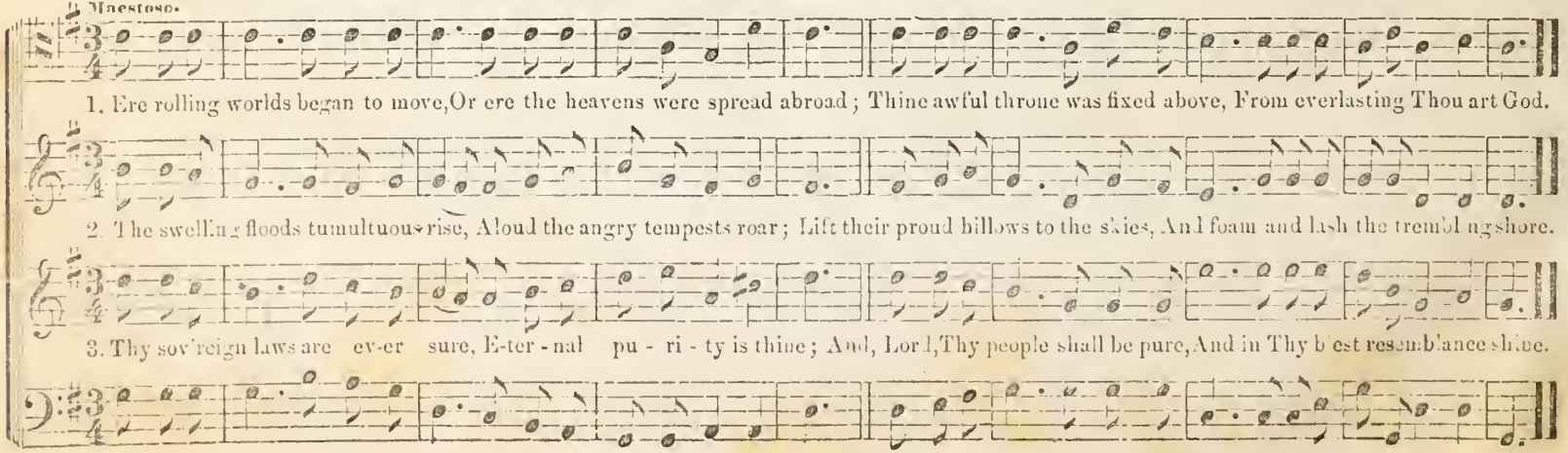
Andantino.



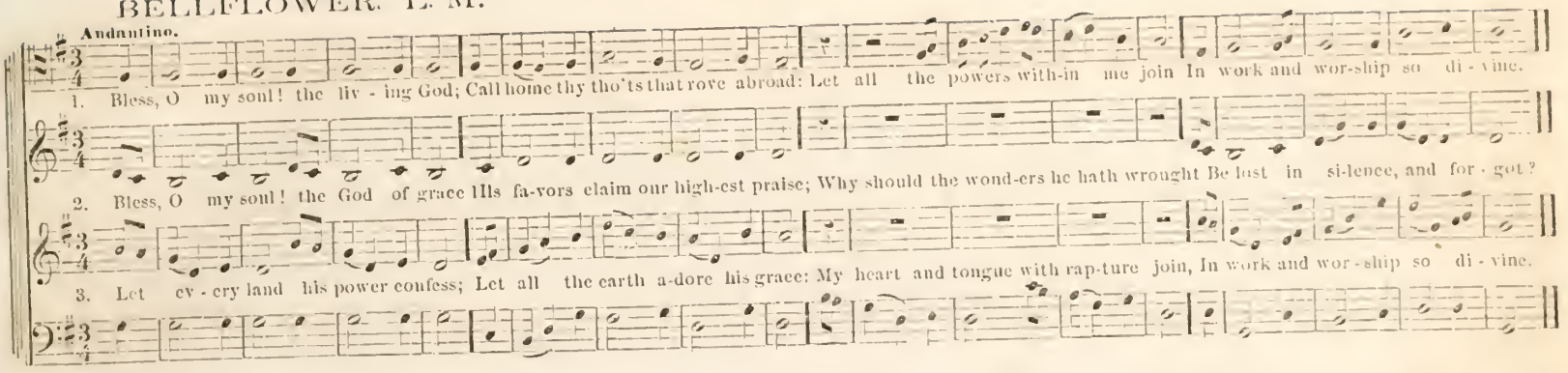
BARSTOW. L. M.

C. M. Wyman.

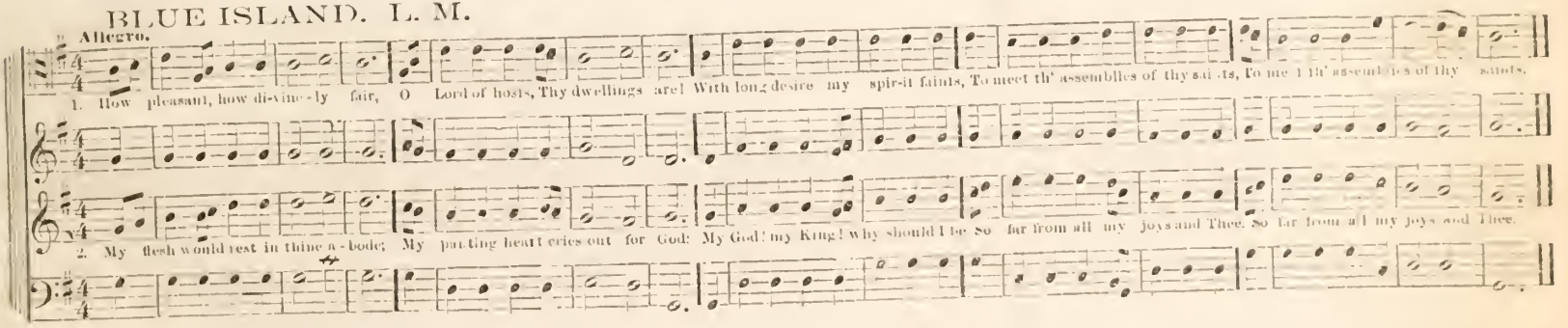
Maestoso.



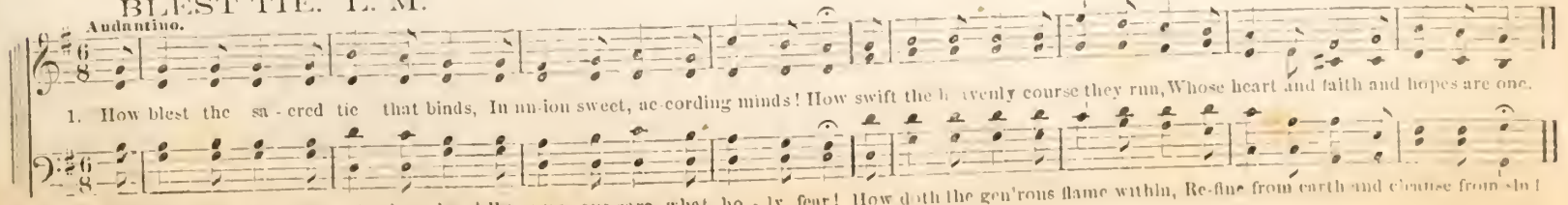
BELLFLOWER. L. M.



BLUE ISLAND. L. M.

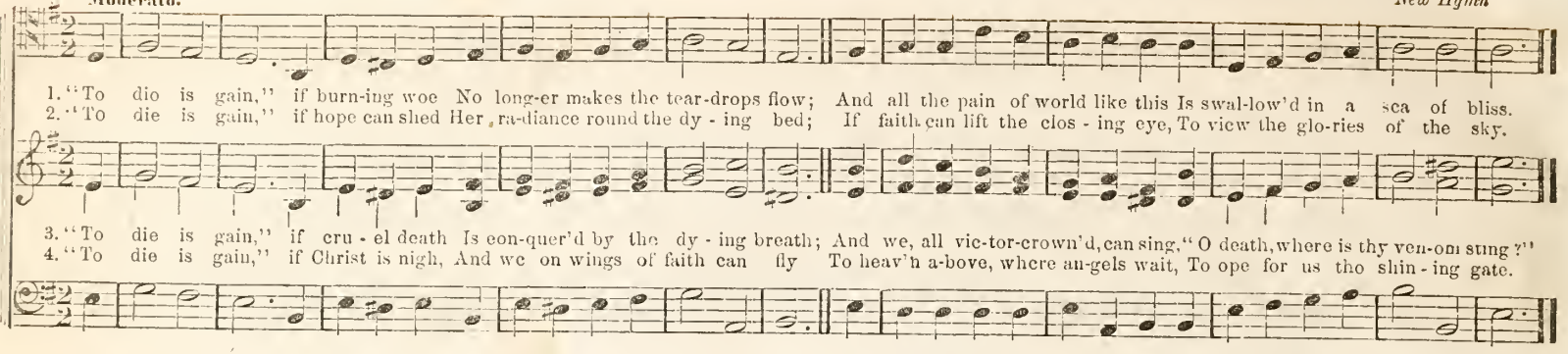


BLEST TIE. L. M.



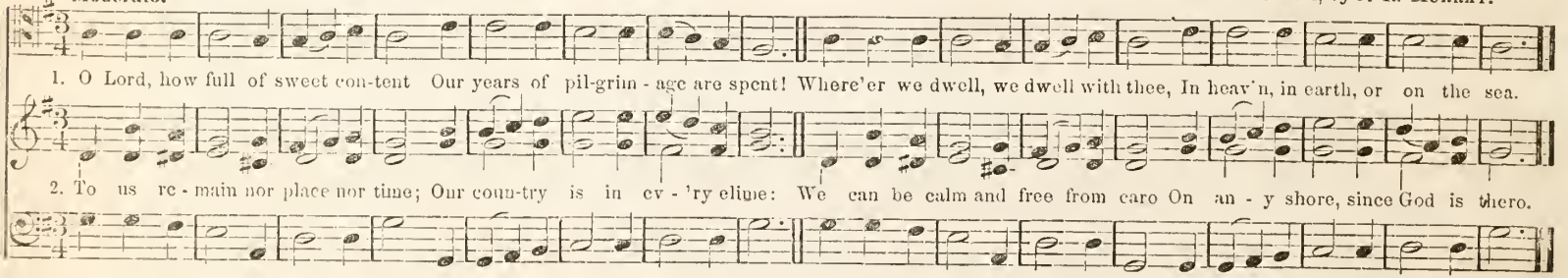
CASTELLAN. L. M.

Moderato. *New Hymn*



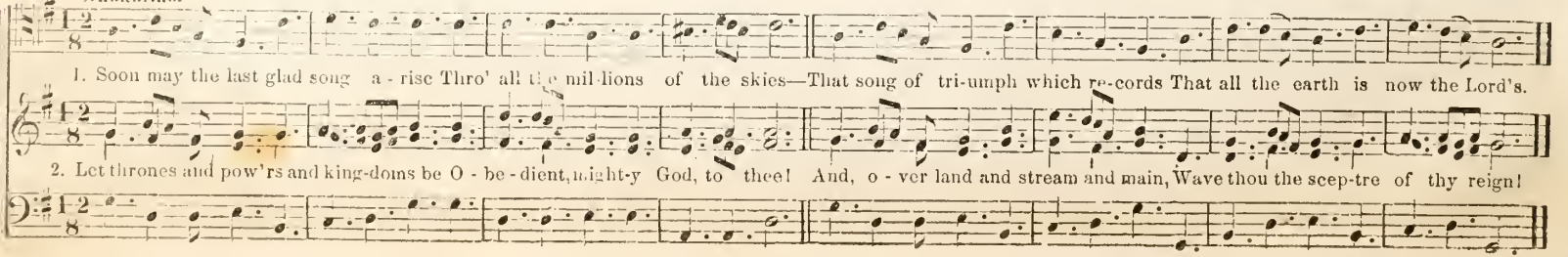
CONTENT. L. M.

Moderato. *From* BRICCIALDI, *by* J. R. MURRAY.

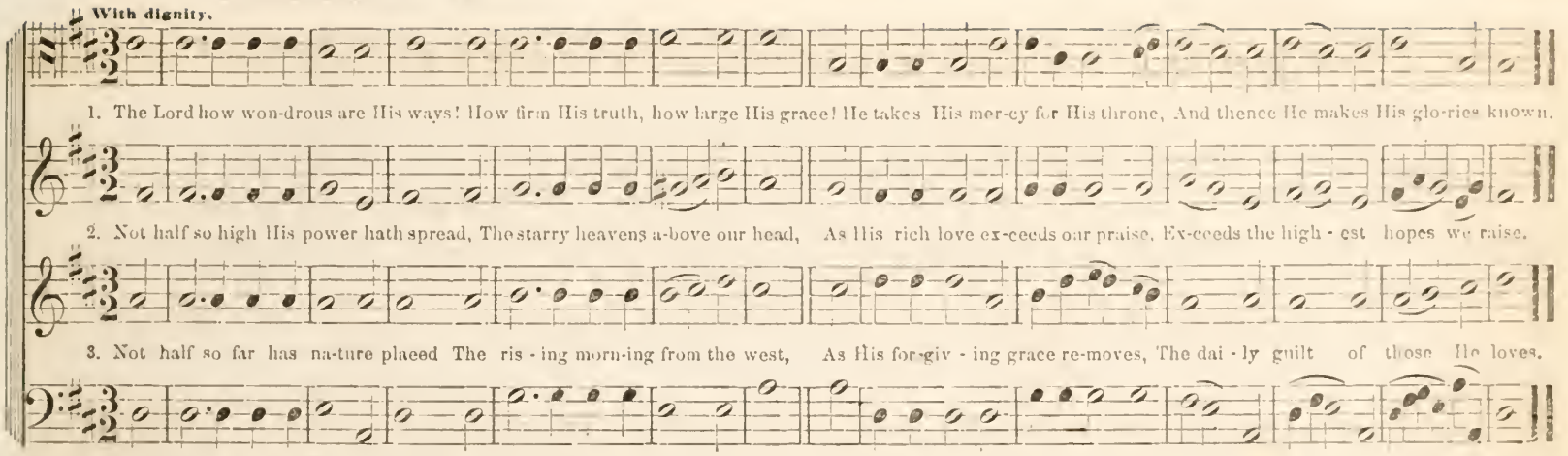


CLUSTER. L. M.

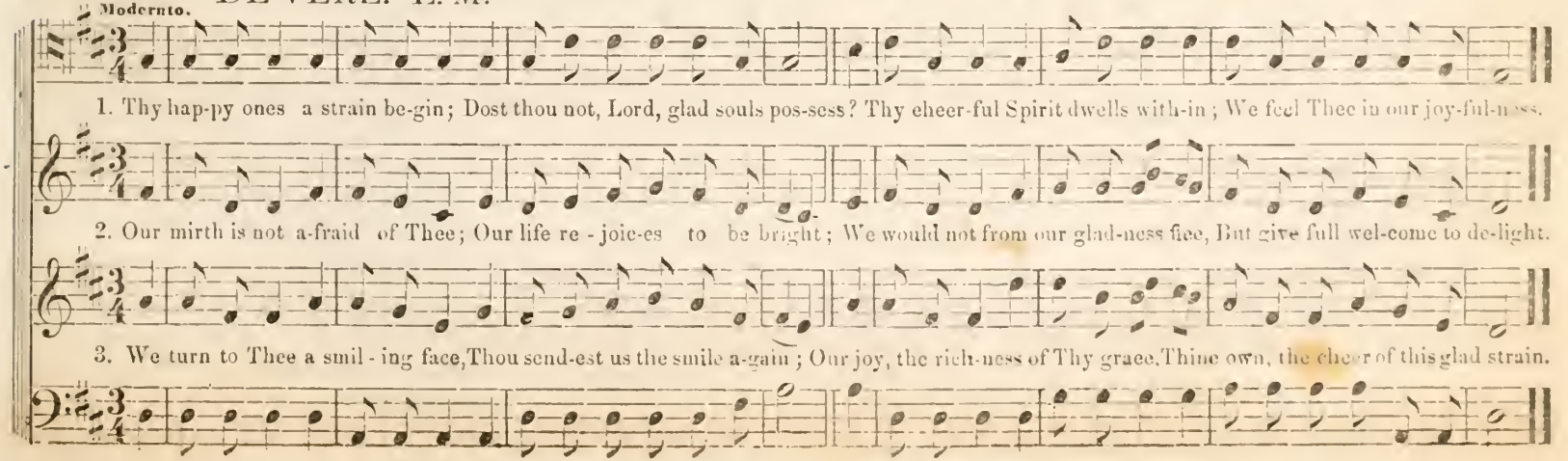
Andantino.



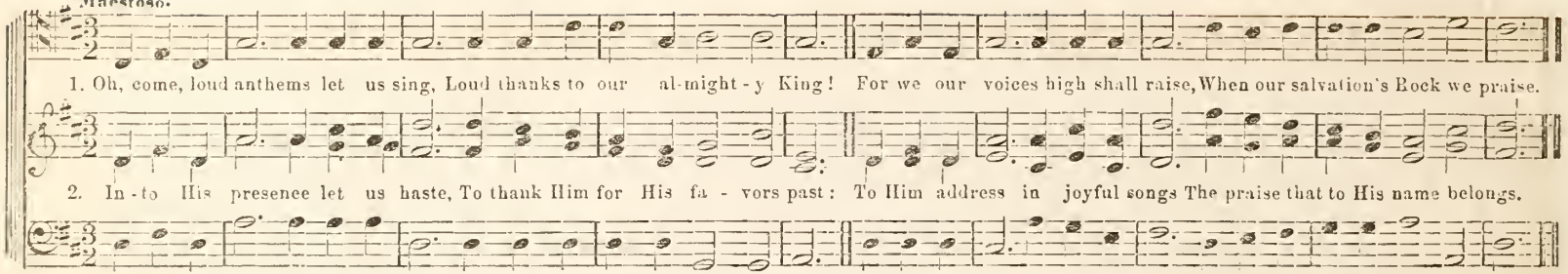
DIADEM. L. M.



DE VERE. L. M.

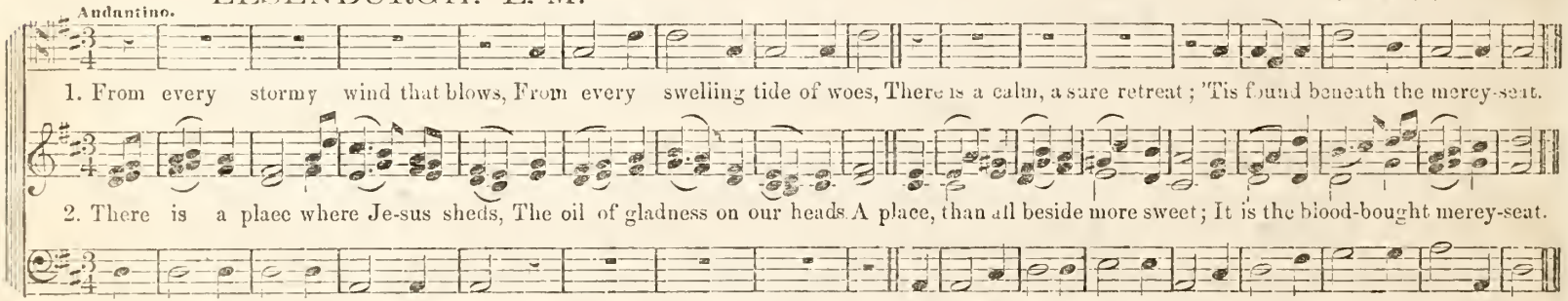


EMERALD. L. M.



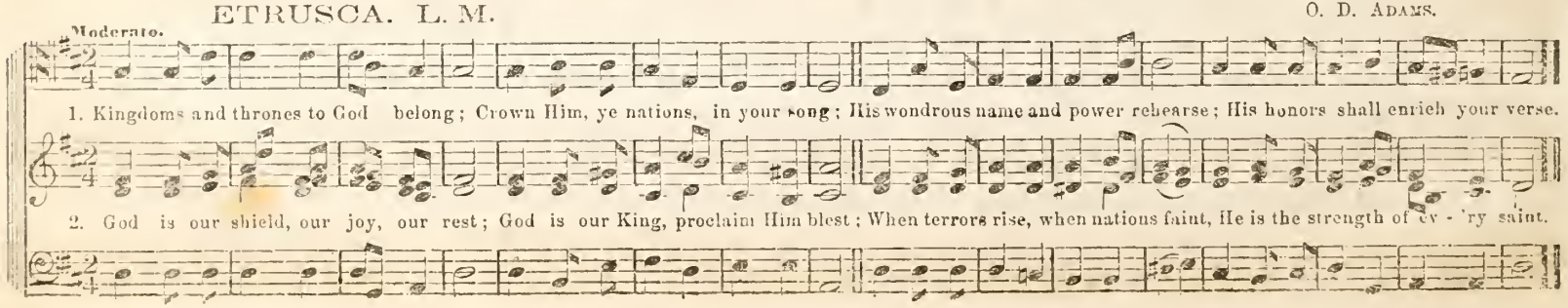
ELSENBURGH. L. M.

G. W. Lovejoy.

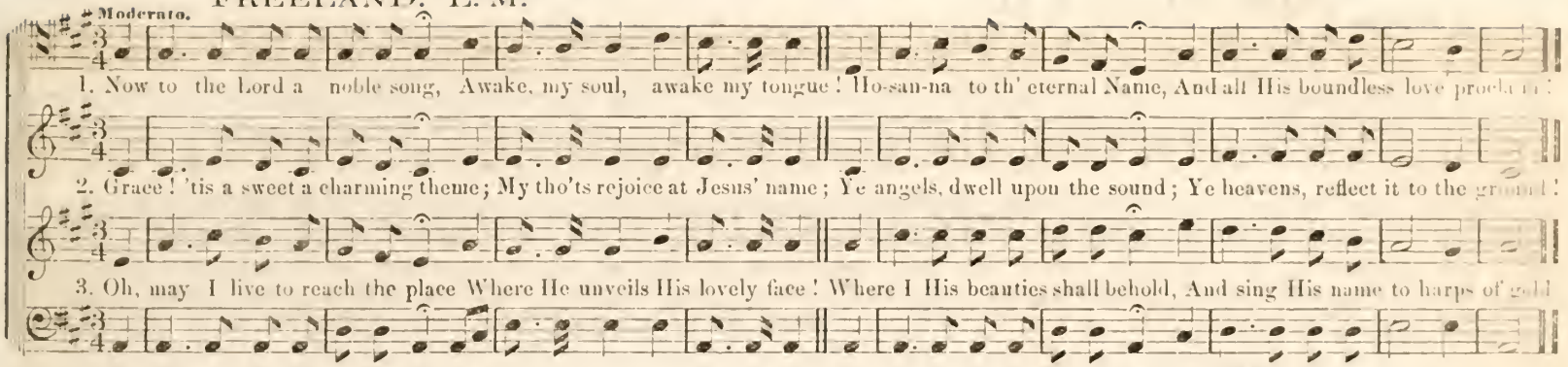


ETRUSCA. L. M.

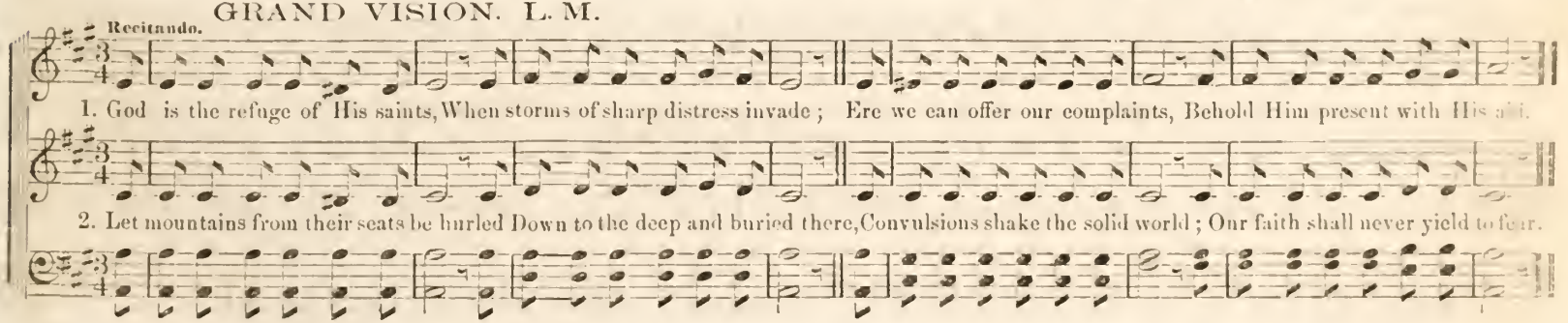
O. D. Adams.



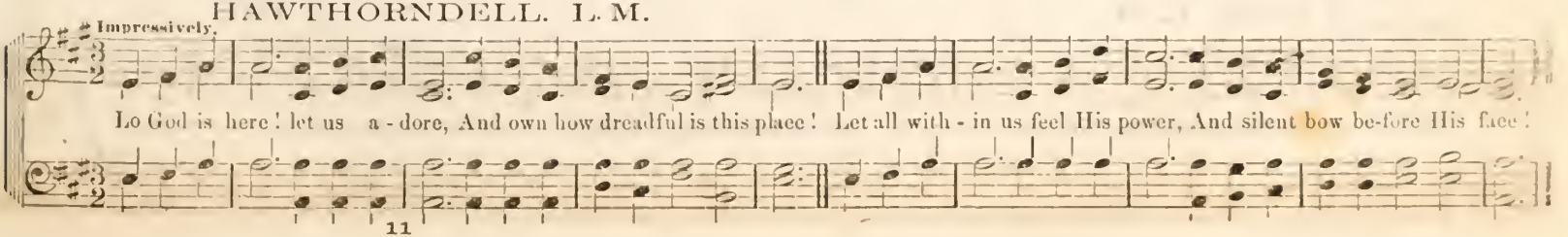
FREELAND. L. M.



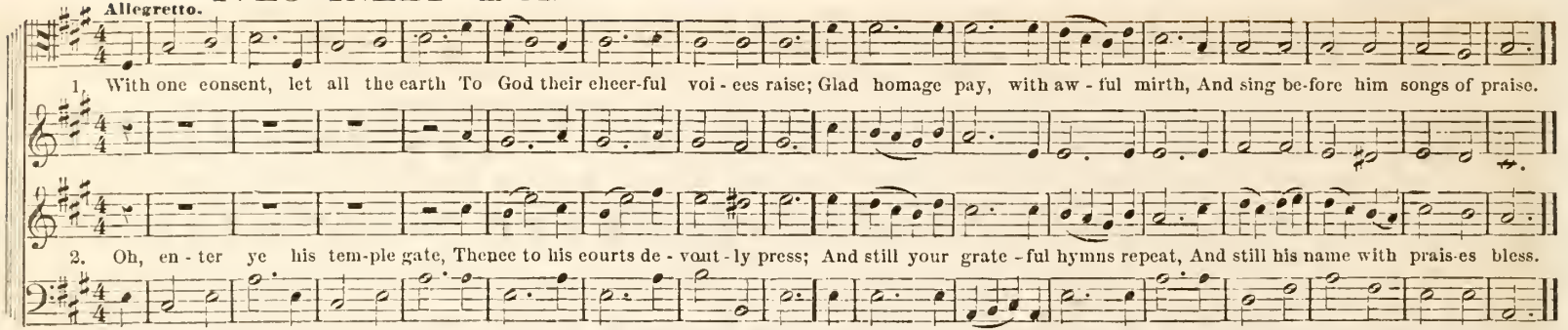
GRAND VISION. L. M.



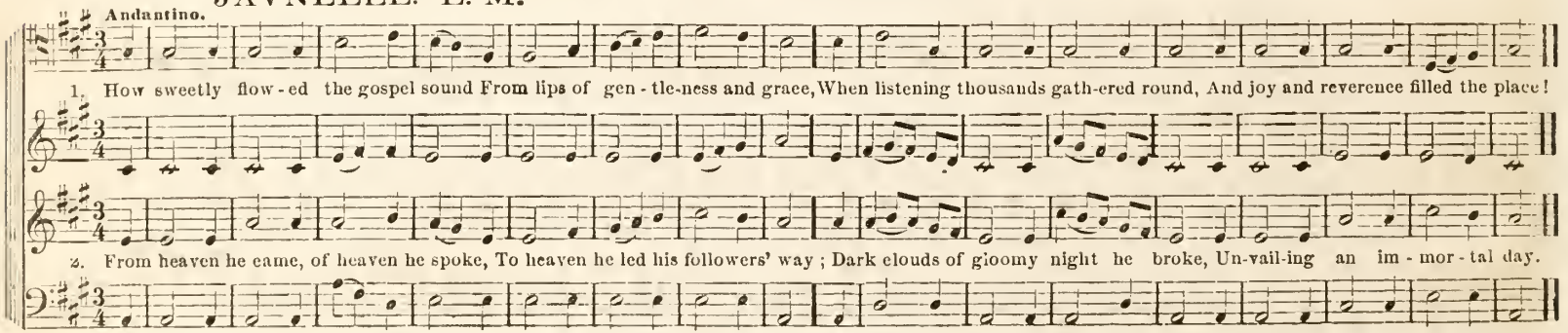
HAWTHORNDELL. L. M.



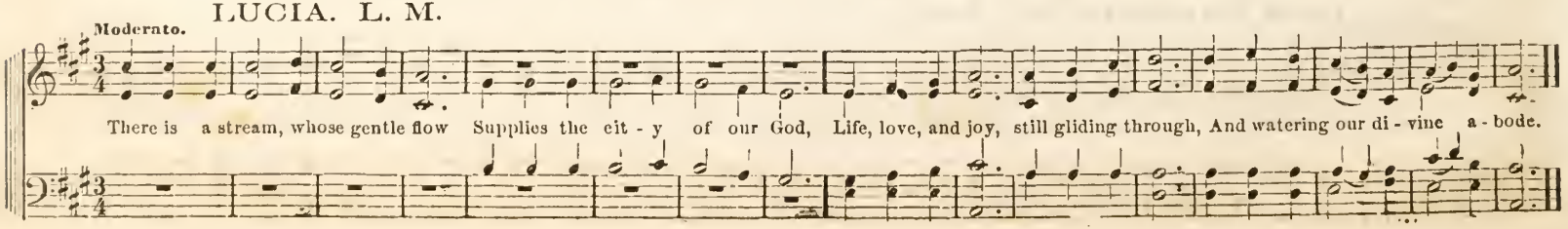
IVES' INLET. L. M.



JAVNELLE. L. M.

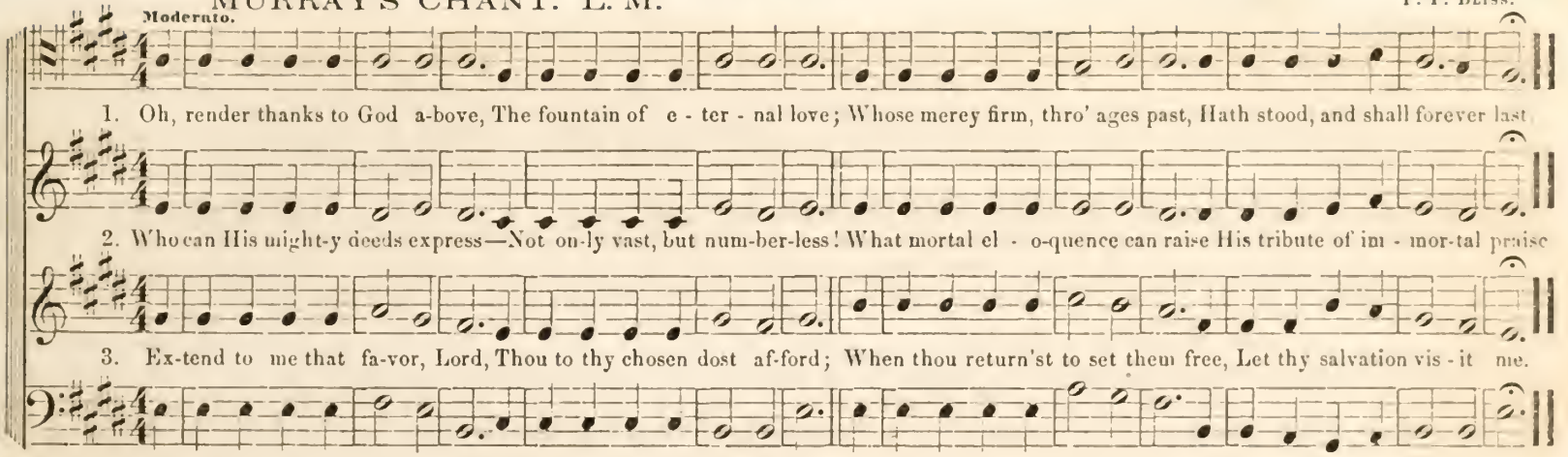


LUCIA. L. M.

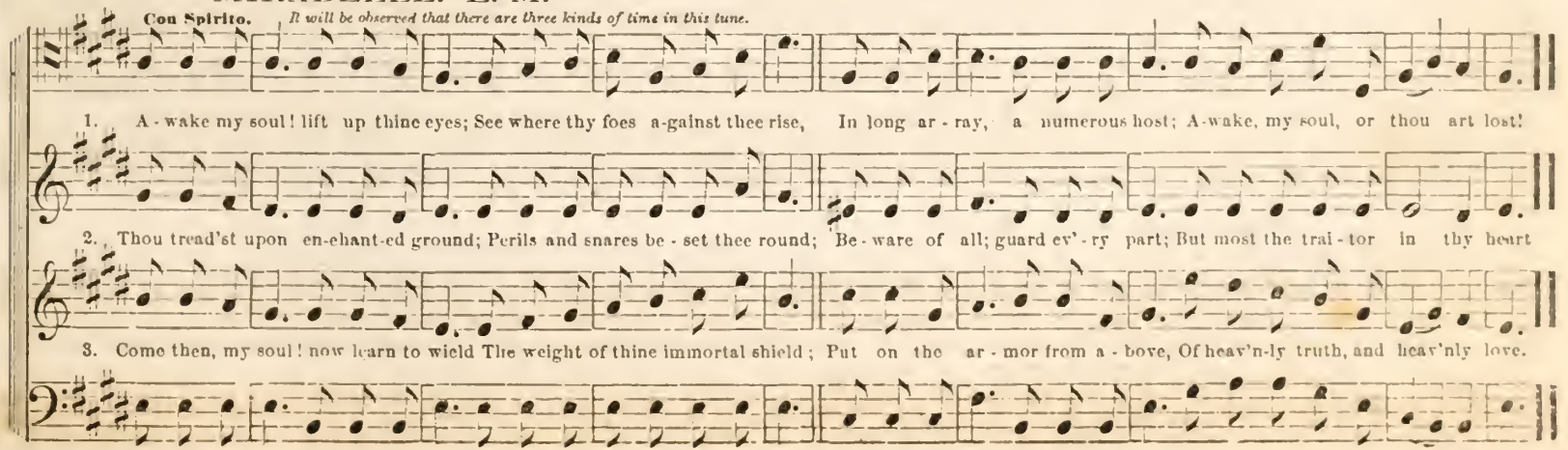


MURRAY'S CHANT. L. M.

P. P. Bliss.

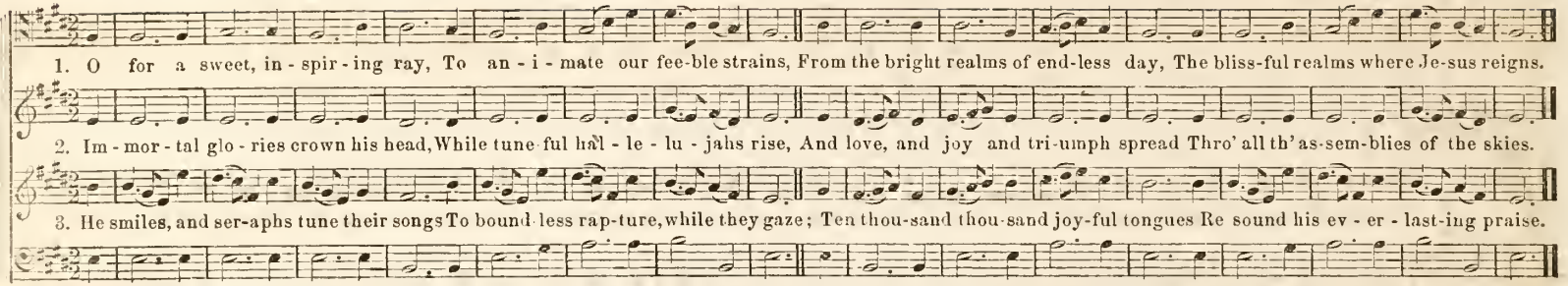


MIRABELLE. L. M.



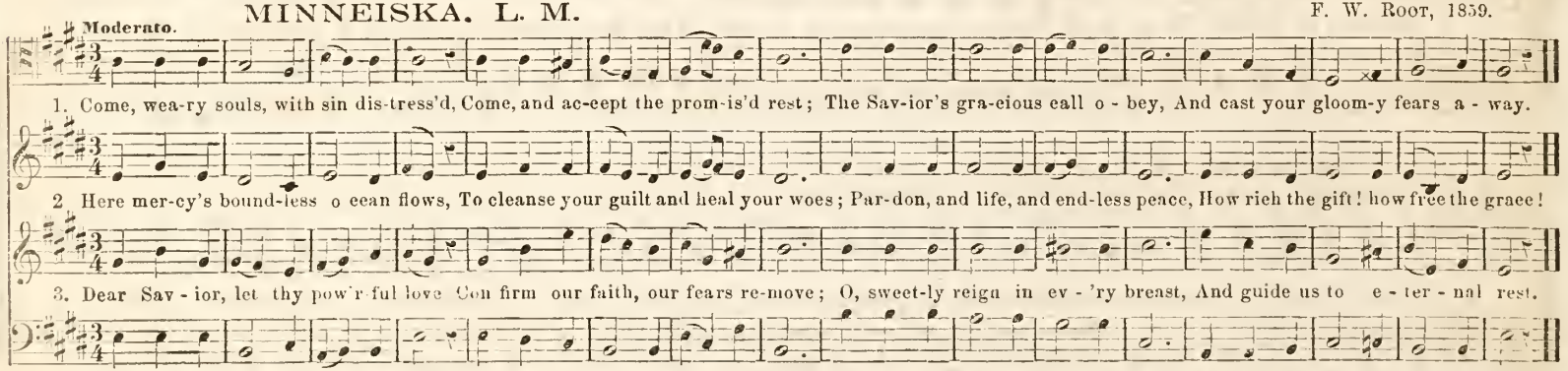
MYRON. L. M.

C. M. WYMAN.

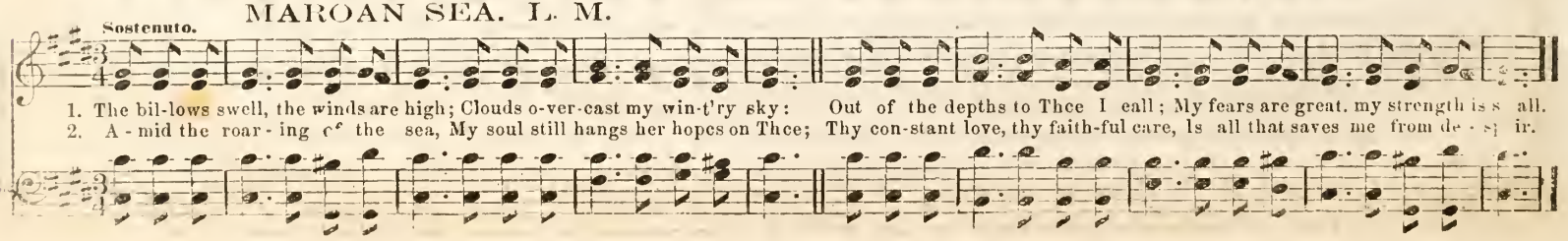


MINNEISKA. L. M.

F. W. ROOT, 1859.

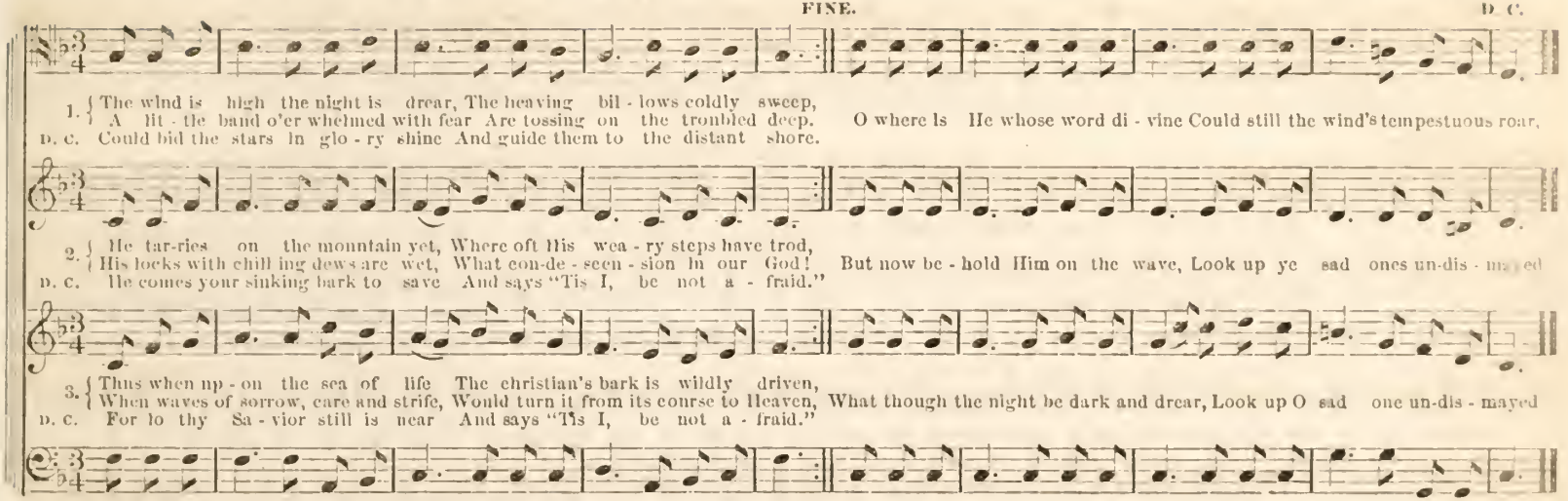


MAROAN SEA. L. M.

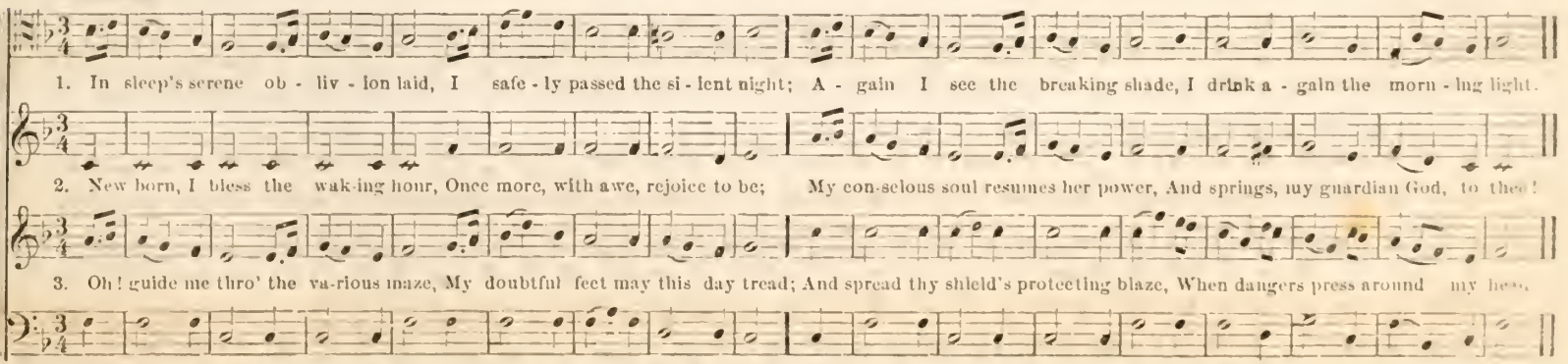


NEVER FEAR. L. M. Double.

Hymn by Mrs C. E. O.



NEW DAY. L. M.



OLEANDER. L. M.

SOLO.

1. Sweet harp of Ju - dah, shall thy sound No more be heard on earth - ly ground? No mor - tal raise the lay a - gain, That rung thro' Ju - dah's saint - ed reign.
2. No; for to high - er worlds be - long The won - ders of thy sa - cred song; Thy pro - phet-bards might sweep thy chords, Thy glo - rious bur - then was the Lord's.
3. Yet, harp of Ju - dah! rung thy strain, And woke thy glo - ries not in vain; Yet, tho' in dust thy frame be hurl'd, Thy spir - it rules a wid - er world.

Andantino.

1. Sweet harp of Ju - dah, shall thy sound No more be heard on earth - ly ground? No mor-tal raise the lay a - gain, That rung thro' Ju-dah's saint-ed reign.

2. No; for to high - er worlds be long The won-ders of thy sa-cred song; Thy pro-phet-bards might sweep thy chords, Thy glo-rious bur-then was the Lord's.

3. Yet, harp of Ju - dah! rung thy strain, And woke thy glo-ries not in vain; Yet, tho' in dust thy frame be hurl'd, Thy spir - it rules a wid - er world.

OAKWOOD. L. M.

P. P. Bliss.

With energy.

1. A-wake, our souls! a-way, our fears! Let ev-'ry trem-bling tho't be goue; A-wake, and run the heav'n-ly race, And put a cheer-ful cour-age on!

2. From Thee, the o-ver flow-ing spring, Our souls shall drink a fresh sup-ply; While such as trust their na-tive strength Shall melt a-way, and droop, and die.

3. Swift as an ea - gle cuts the air We'll mount a - loft to thine a - bode; On wings of love our souls shall fly, Nor tire a - mid the heav'n-ly road!

PLANET. L. M.

T. F. Seward

Moderato.

1. Praise ye the Lord! my heart shall join In work so pleasant, so di - vine: My days of praise shall ne'er be passed, While life and, tho't, and being last

2. Hap - py the man, whose hopes re - ly On Israel's God: He made the sky And earth and seas, and all their train, And none shall find His promise vain.

3. He loves His saints, He knows them well, But turns the wicked down to hell: Thy God, O Zi - on, ev - er reigns, Praise Him in ev - er - last - ing strains

PALACE. L. M.

Andantino.

1. Behold a Stranger at the door: He gently knocks, has knocked before; Has waited long, is waiting still, You treat no other friend so ill.

2. Oh, welcome Him, the Prince of Peace! Now make His gentle reign increase! Throw wide the door each willing mind; And be His empire all mankind!

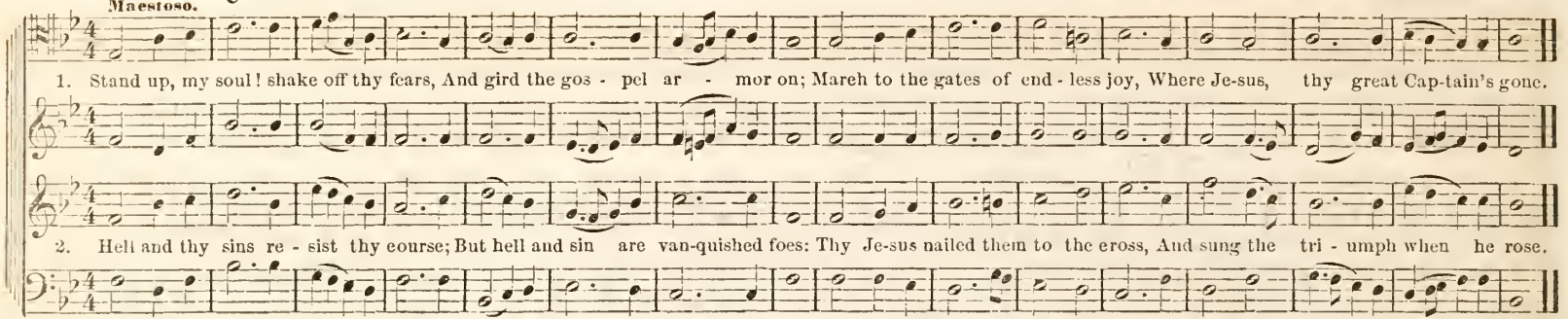
PENNOCK'S PORCH. L. M.

Moderato.

Awake, my soul, and with the sun Thy dai- ly stage of duty run; Shake off dull sloth, and joy-ful rise, To pay thy morning sac - ri - fice.

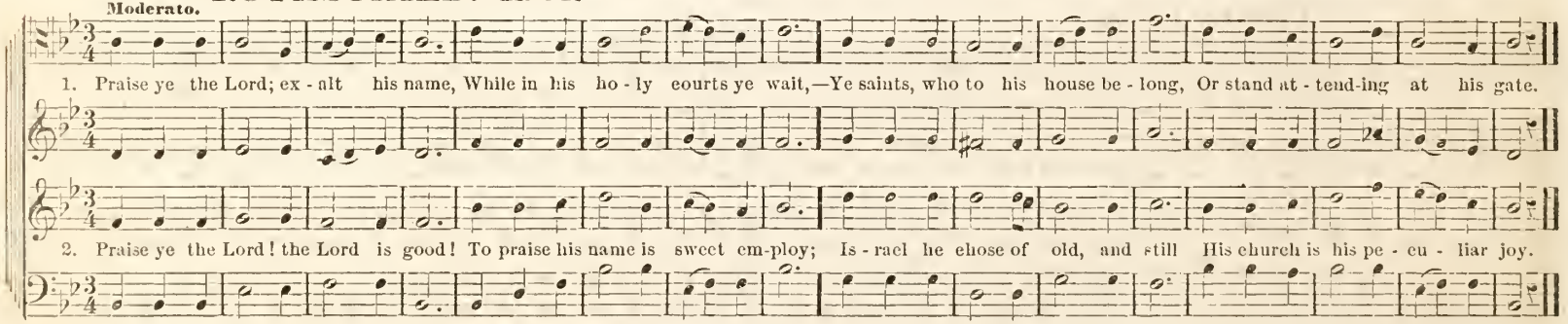
QUIMBY. L. M.

JAMES FLINT

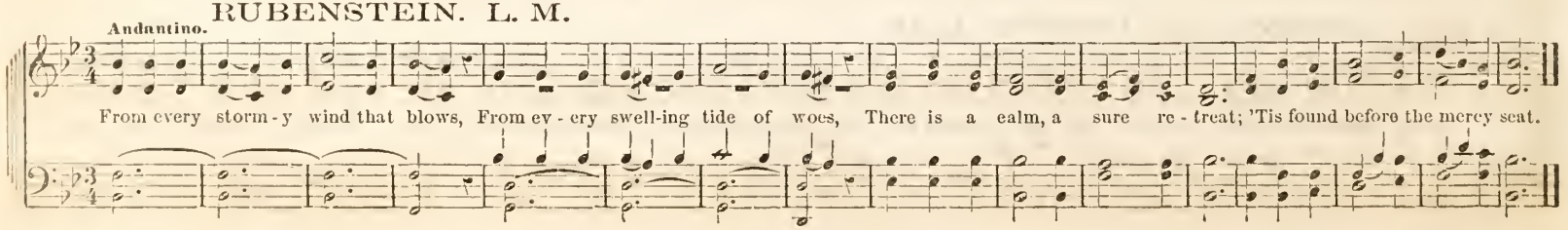


ROTHSCHILD. L. M.

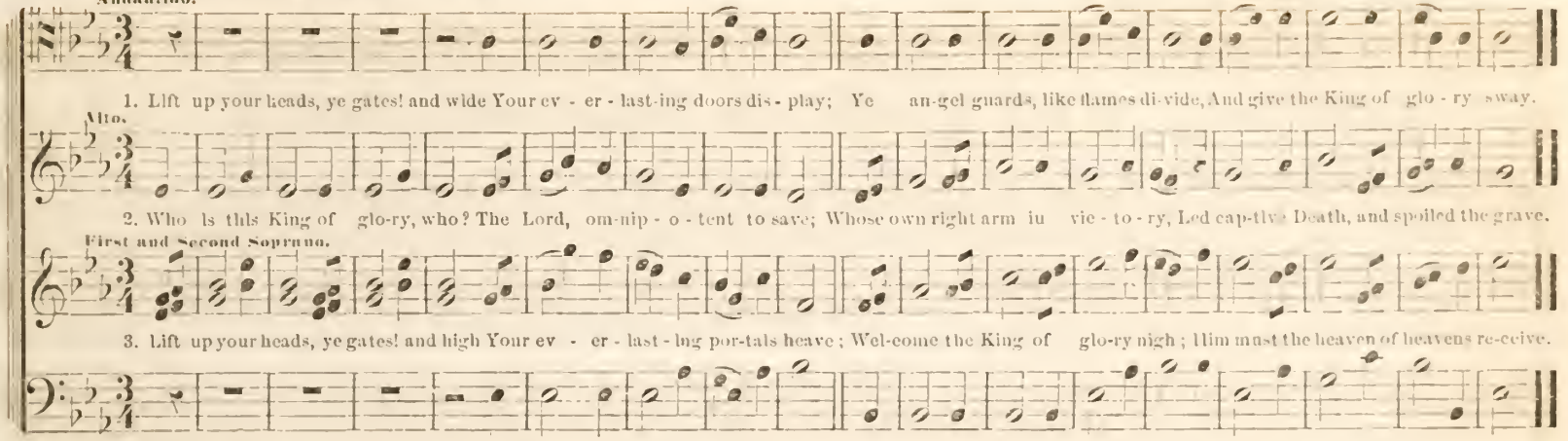
D. SHRYOCK.



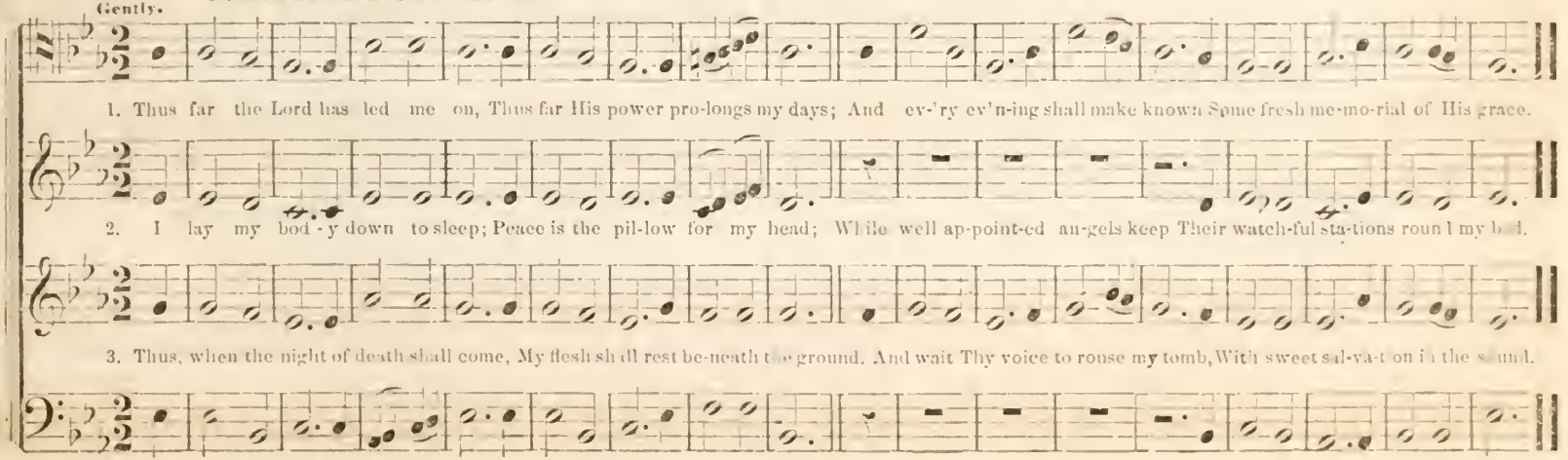
RUBENSTEIN. L. M.



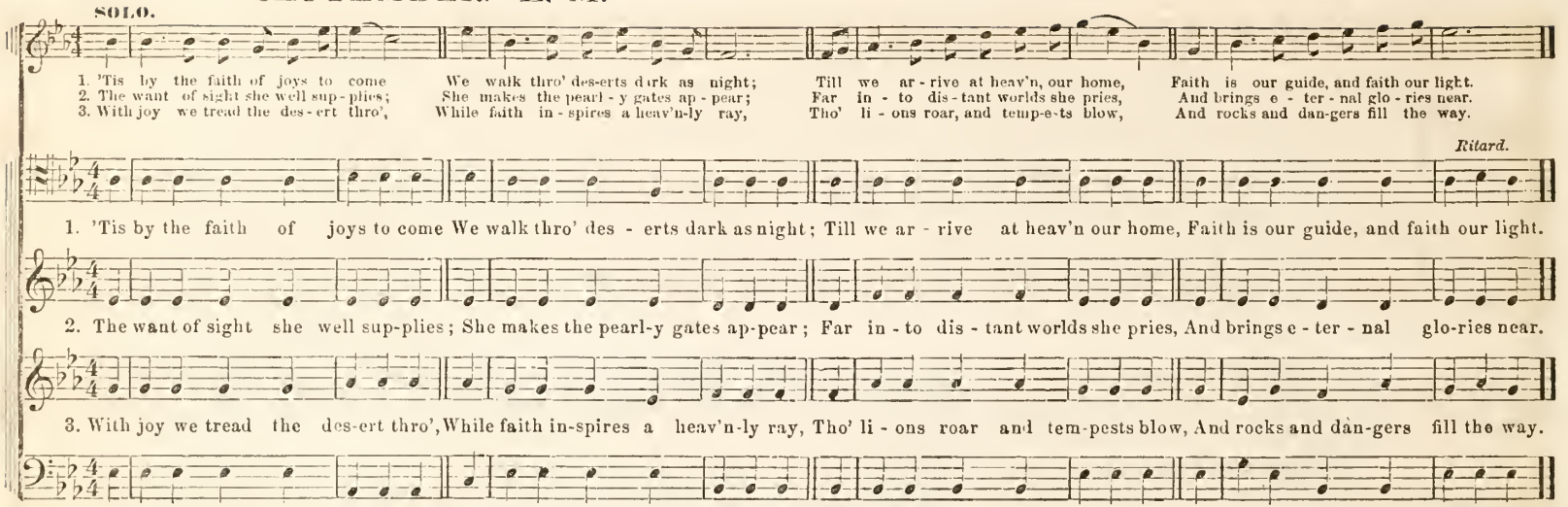
RENFREW. L. M.



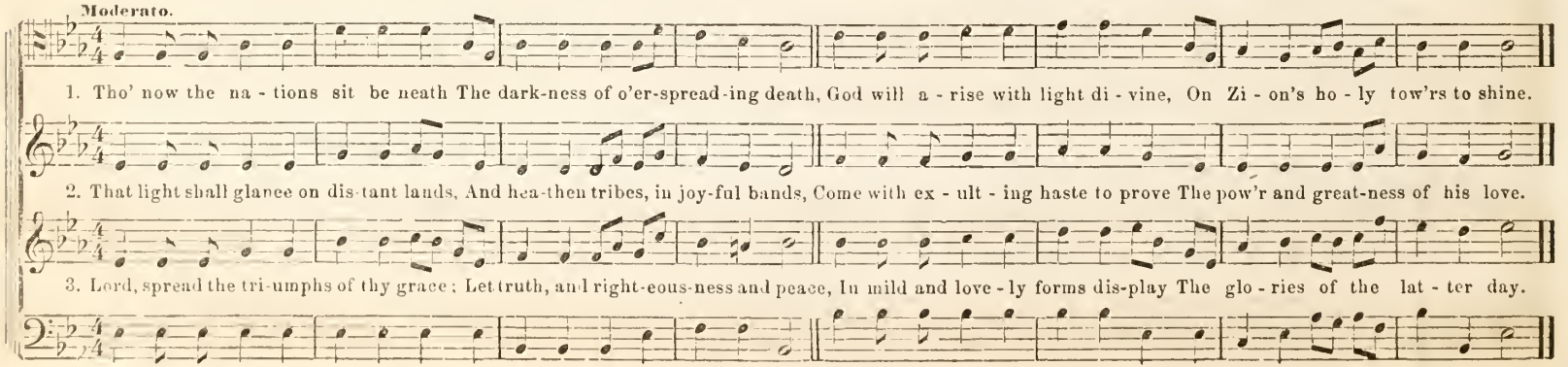
REMINGTON. L. M.



SEPTEMBER. L. M.

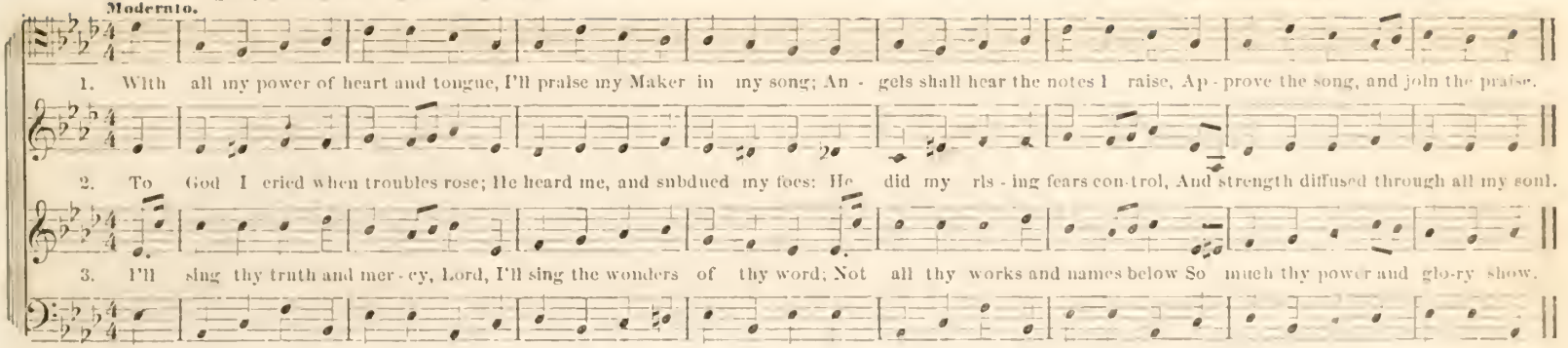


STEADFAST. L. M.



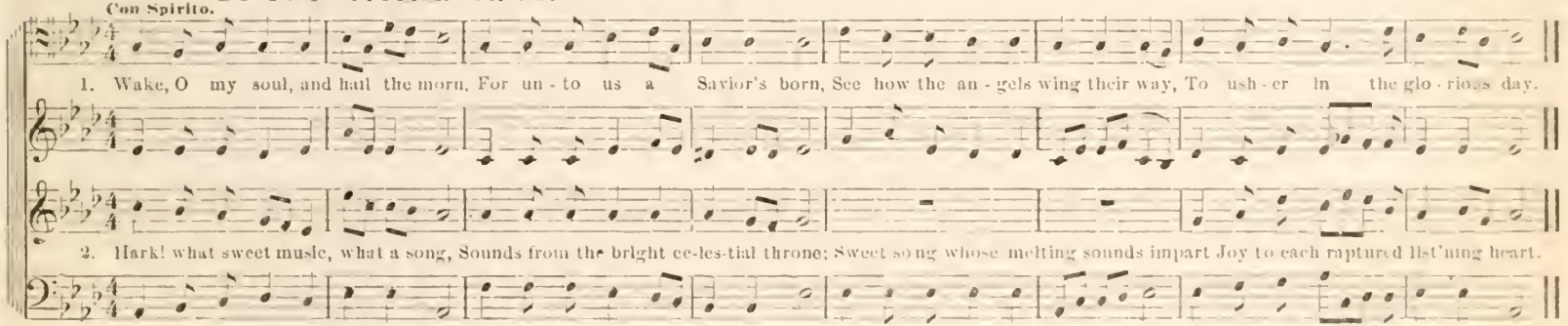
TRUVERTON. L. M.

From SCHUMANN by F. W. ROOT.

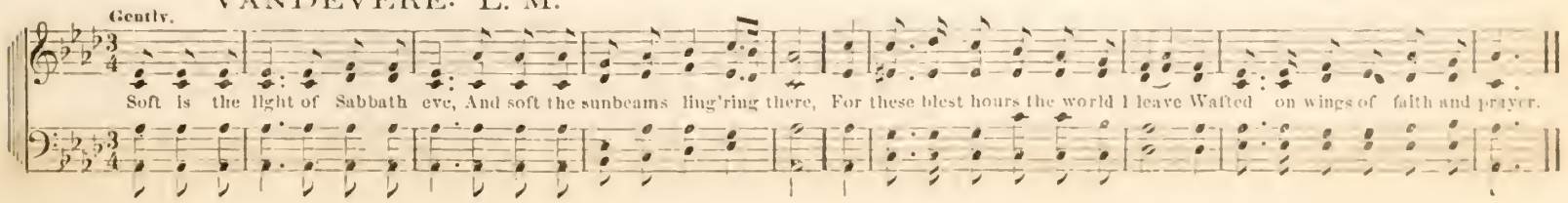


UNION HILL. L. M.

J. E. GOULD.

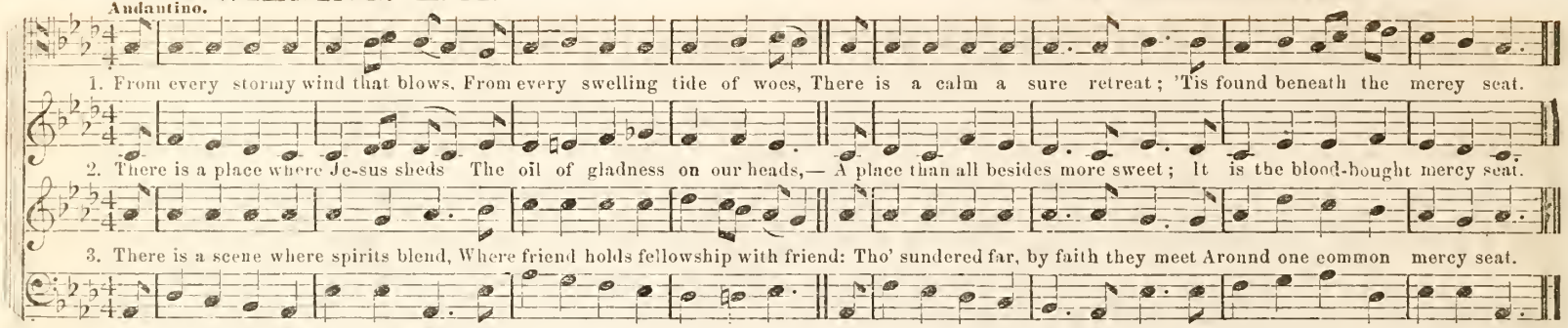


VANDEVERE. L. M.

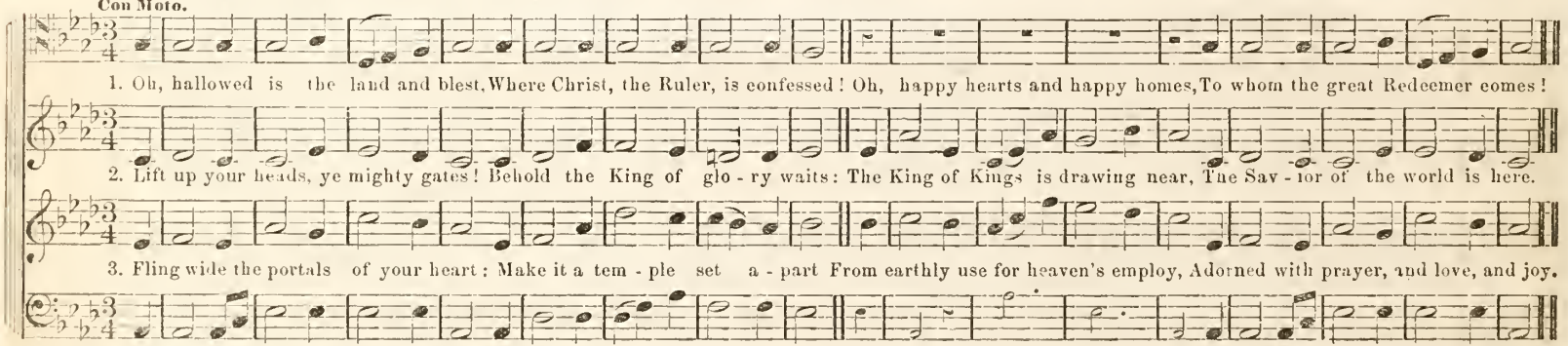


WILDING. L. M.

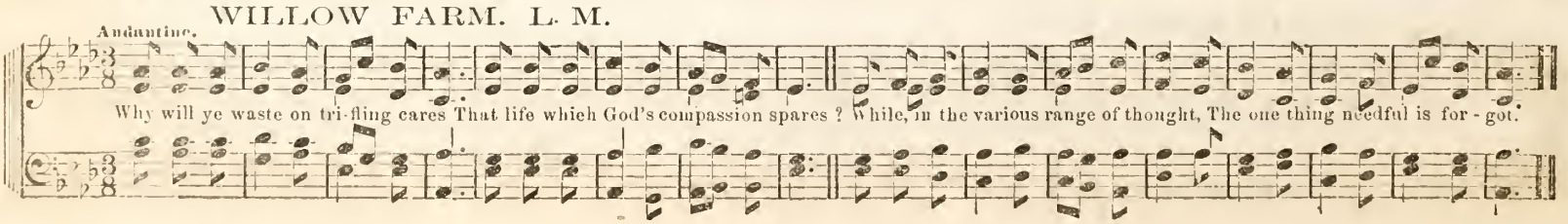
CHARLES HEYER.



WABASH AVENUE. L. M.

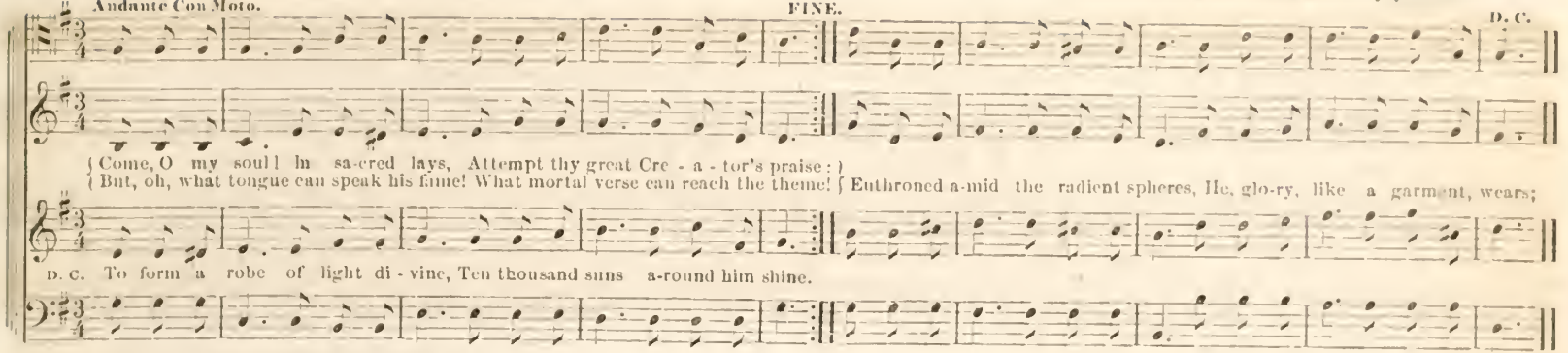


WILLOW FARM. L. M.



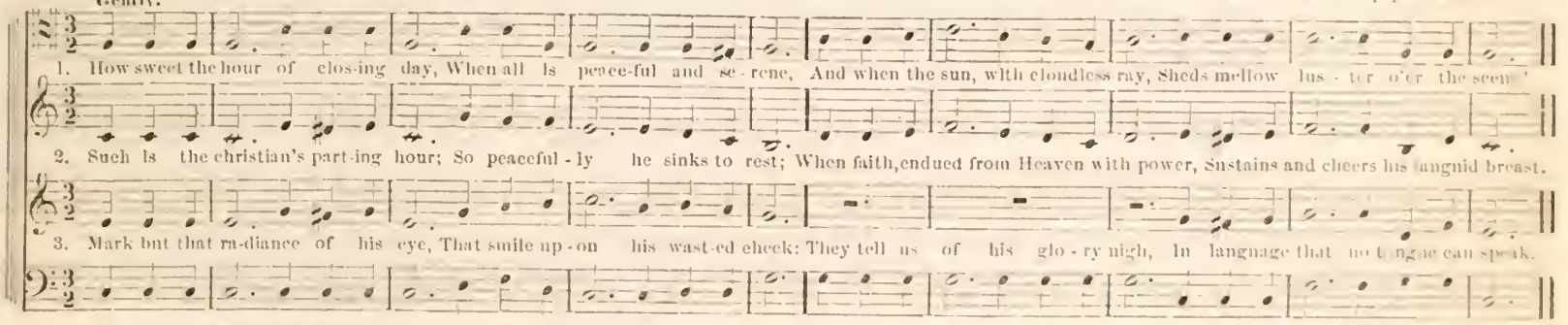
GOLDEN GATE. L. M.

G. F. R. From "Diapason" by permission.



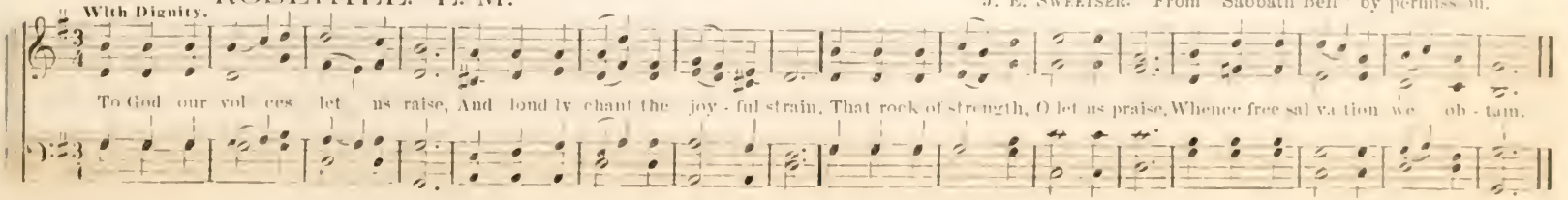
CLOSING DAY. L. M.

G. F. R. "From Sabbath Bell" by permission.



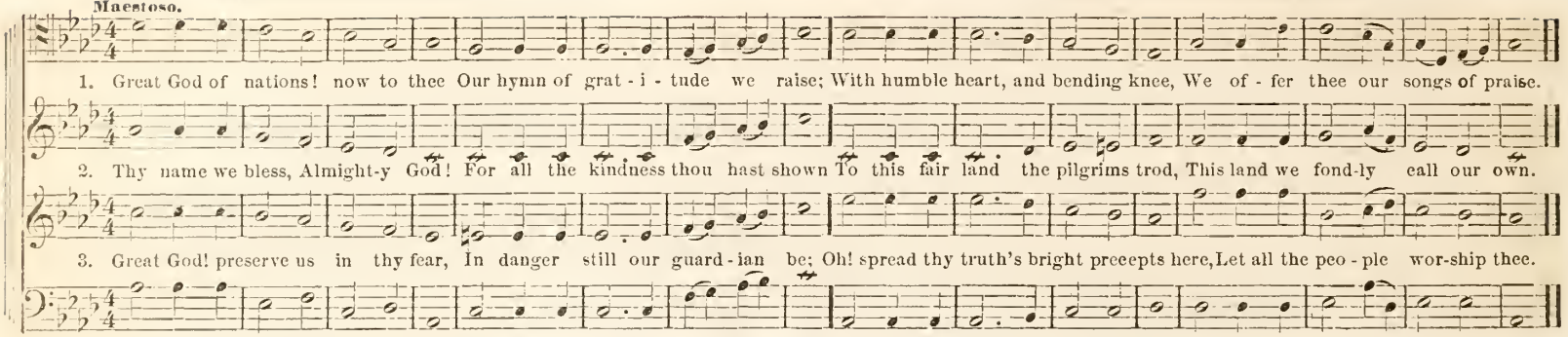
ROSEHILL. L. M.

J. E. Sweetser. From "Sabbath Bell" by permission.



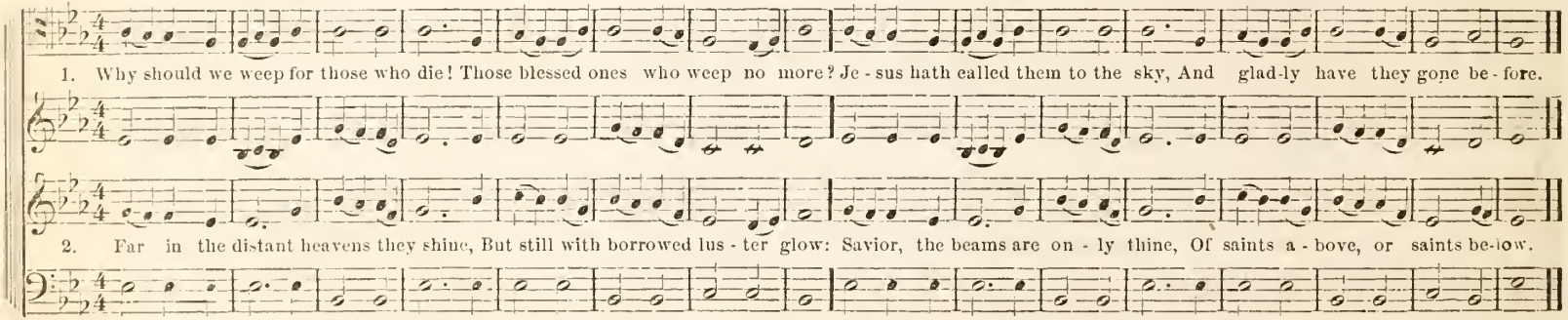
SAFALA. L. M.

GREATOREX. From "Sabbath Bell" by permission.



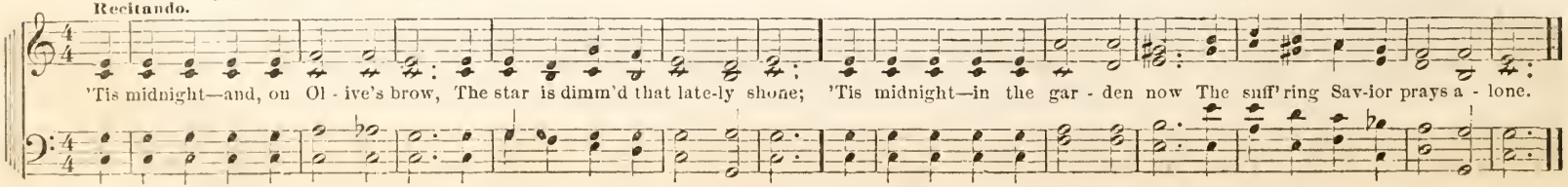
MURILLO. L. M.

G. F. R. From "Diapason" by permission.



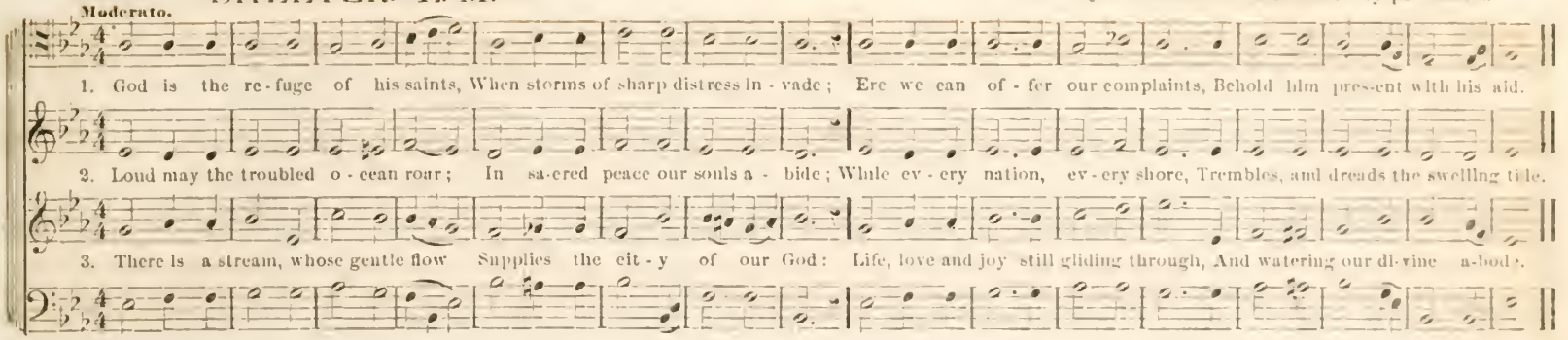
MELTA. L. M.

G. F. R. From "Sabbath Bell" by permission.



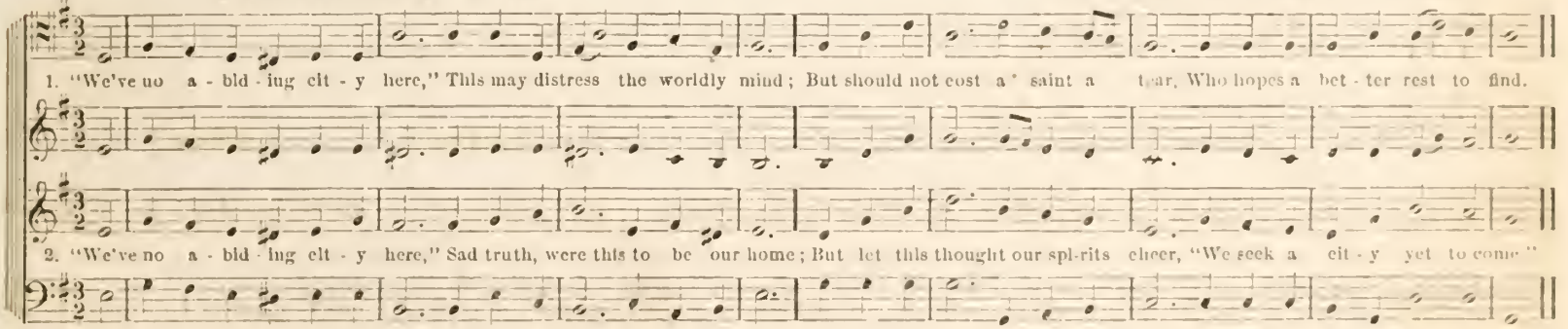
SHELTER. L. M.

J. Q. W. From "The Coronet" by permission.



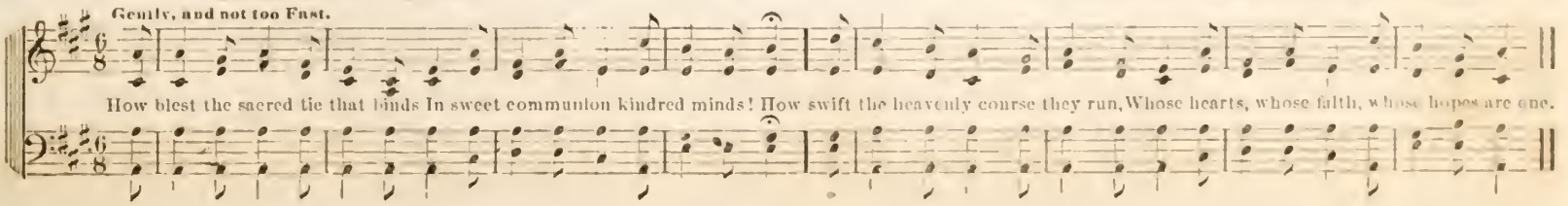
DECANDRIA. L. M.

G. F. R. From "The Diapason" by permission.



LILLIAN. L. M

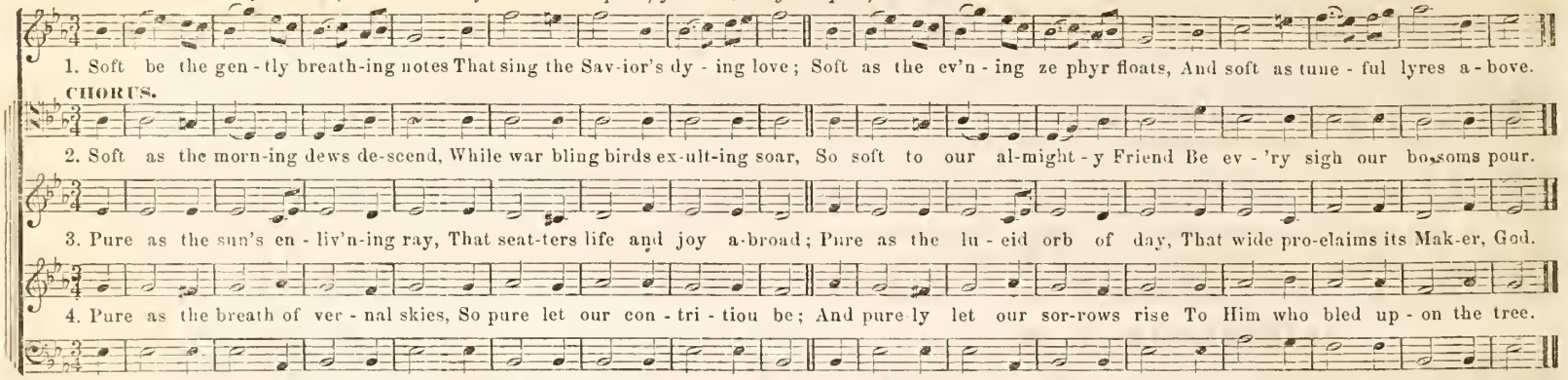
G. F. R. From "The Sabbath Bell" by permission.



WHEELER. L. M.

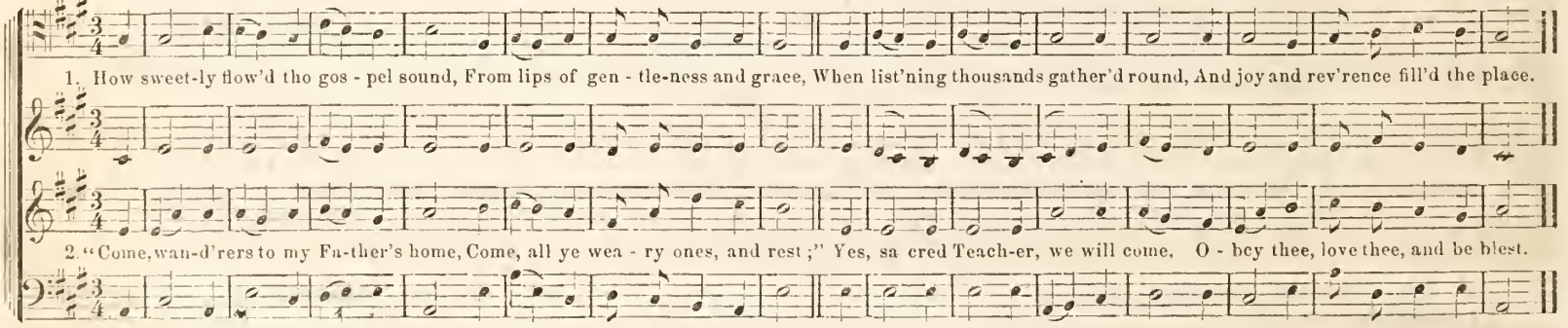
G. F. R. From the "Diapason," by permission.

SOLO. Tenor or Soprano. *(This Solo is better for Tenor than Soprano, if the voice be high and pure.)*



MEED. L. M.

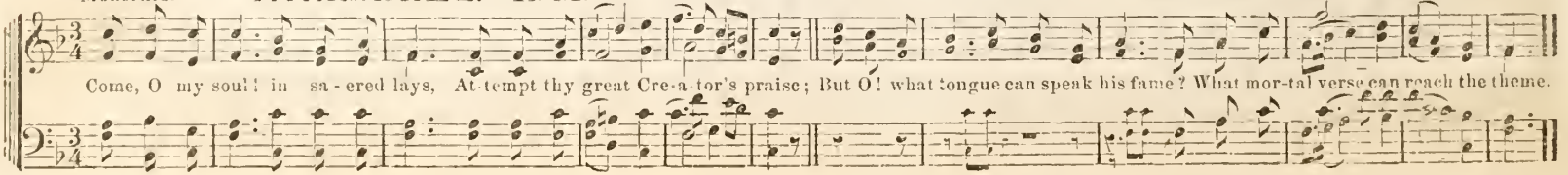
G. F. R. From the "Sabbath Bell," by permission.



HILLSDALE. L. M.

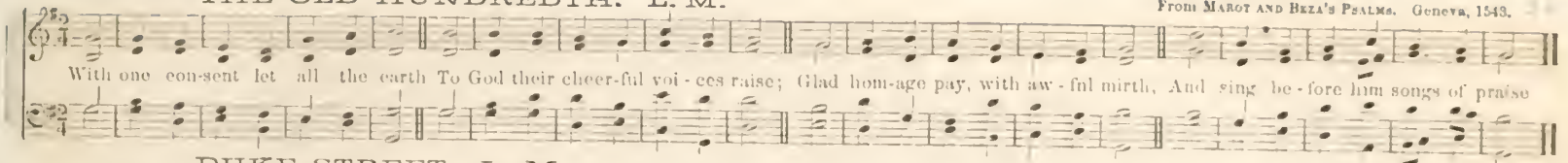
Moderato.

G. F. R. From the "Sabbath Bell," by permission."



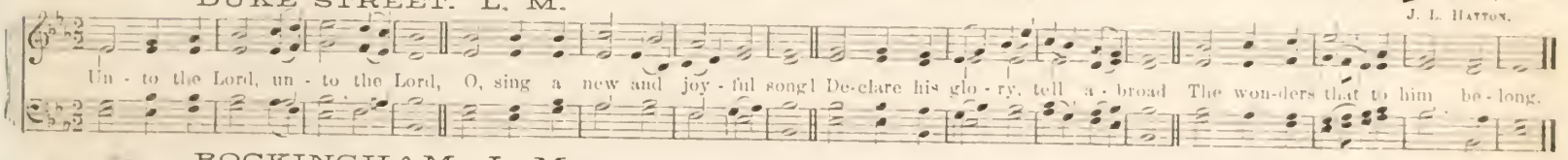
THE OLD HUNDREDTH. L. M.

From Marot and Beza's Psalms. Geneva, 1543.



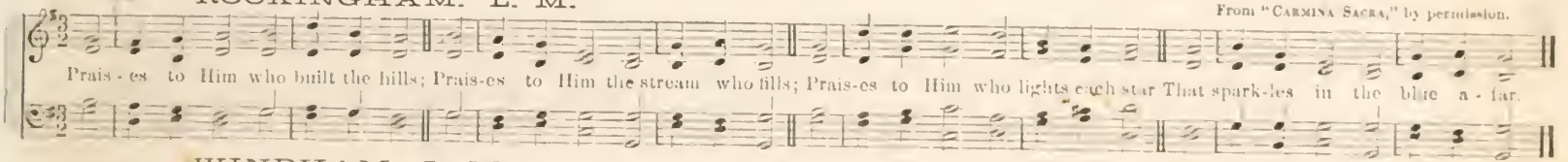
DUKE STREET. L. M.

J. L. Hatton.



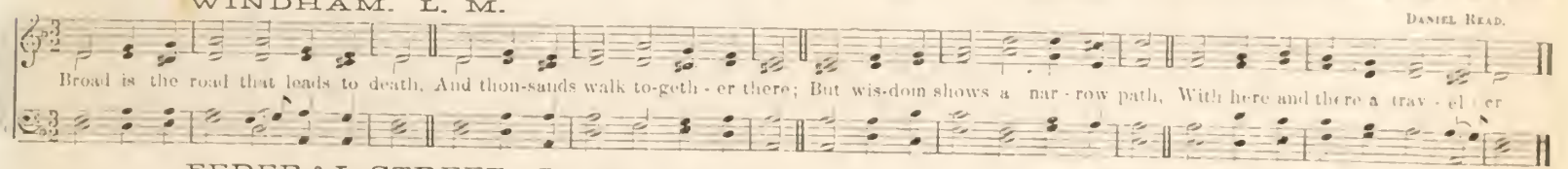
ROCKINGHAM. L. M.

From "Carmina Sacra," by permission.



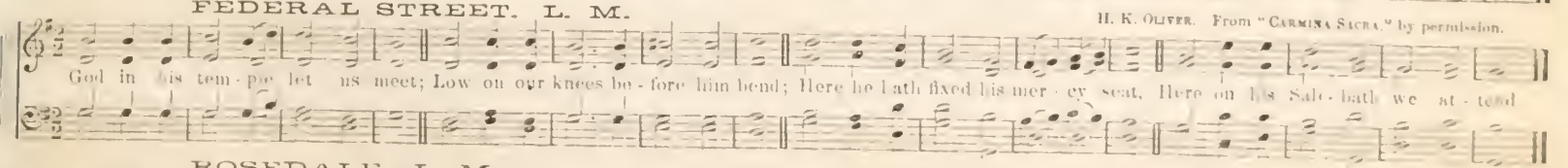
WINDHAM. L. M.

Daniel Read.



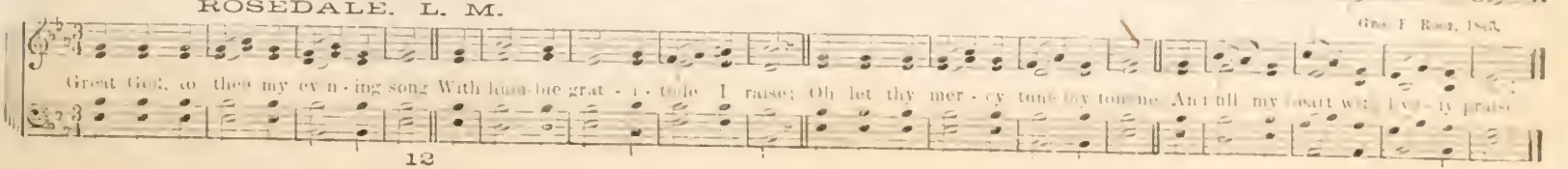
FEDERAL STREET. L. M.

H. K. Oliver. From "Carmina Sacra," by permission.



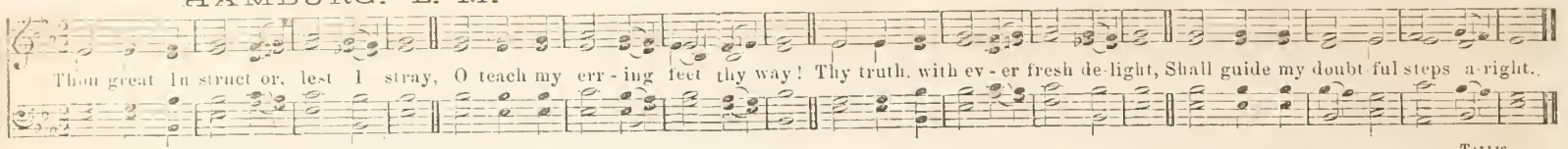
ROSEDALE. L. M.

Geo. F. Root, 1863.



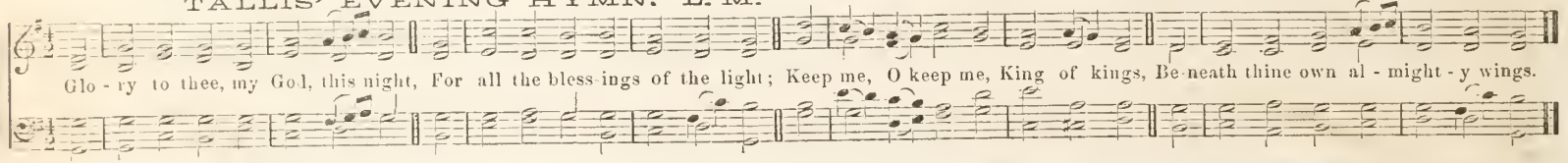
HAMBURG. L. M.

From "Carmina Sacra," by permission.

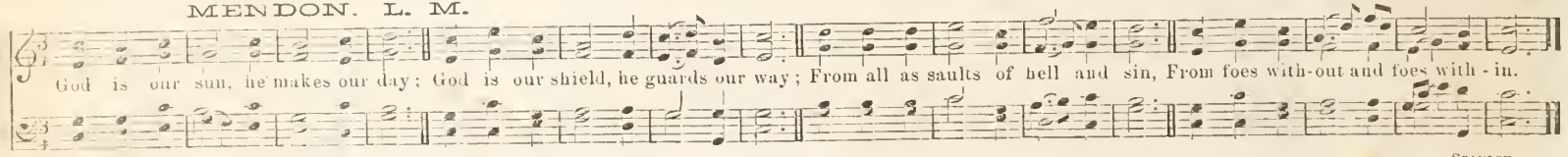


TALLIS' EVENING HYMN. L. M.

Tallis.

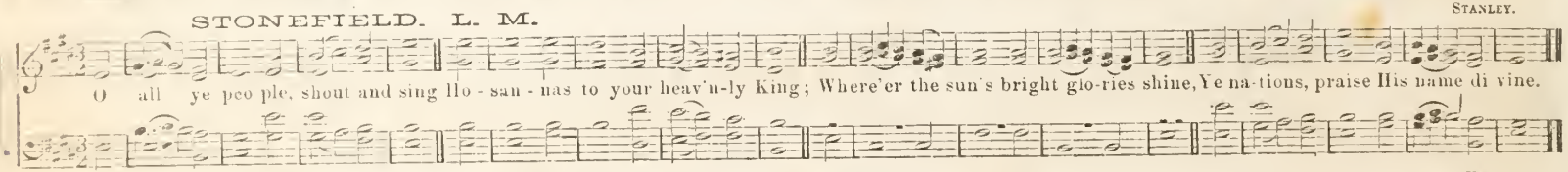


MENDON. L. M.



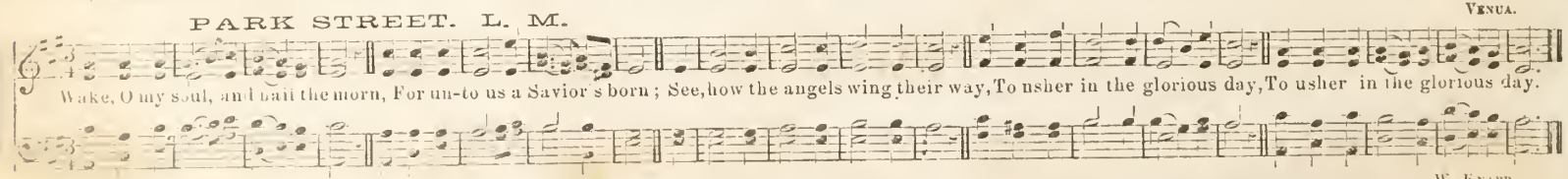
STONEFIELD. L. M.

Stanley.



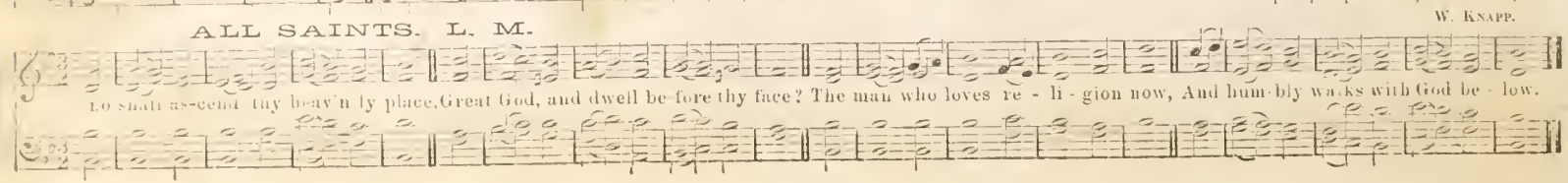
PARK STREET. L. M.

Venua.

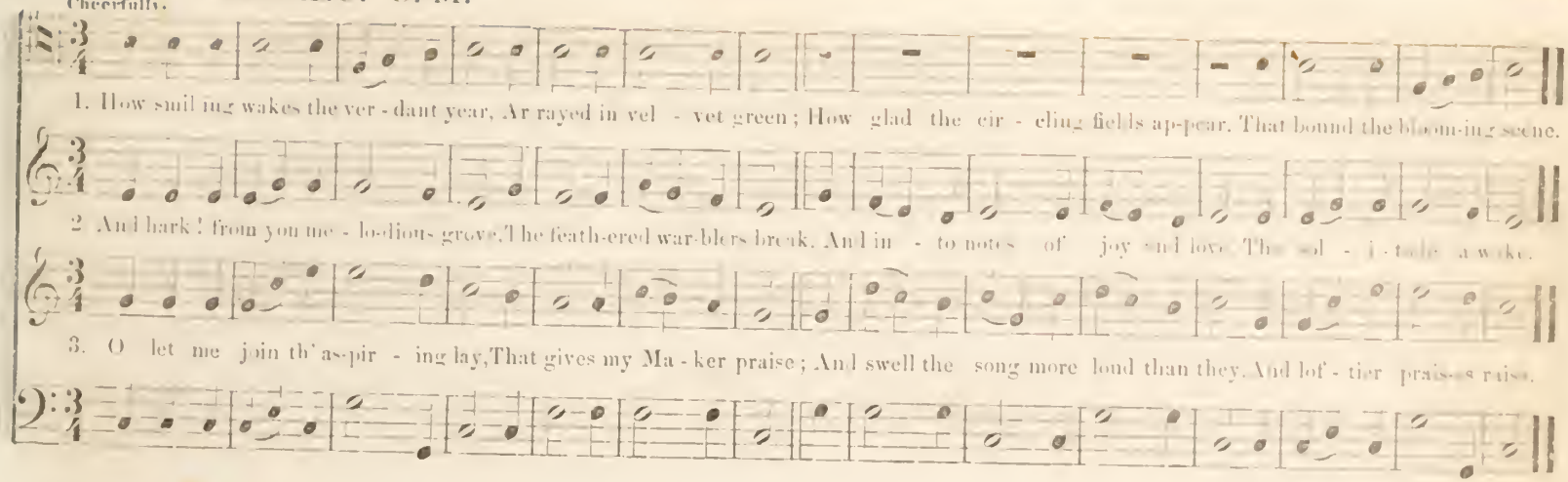


ALL SAINTS. L. M.

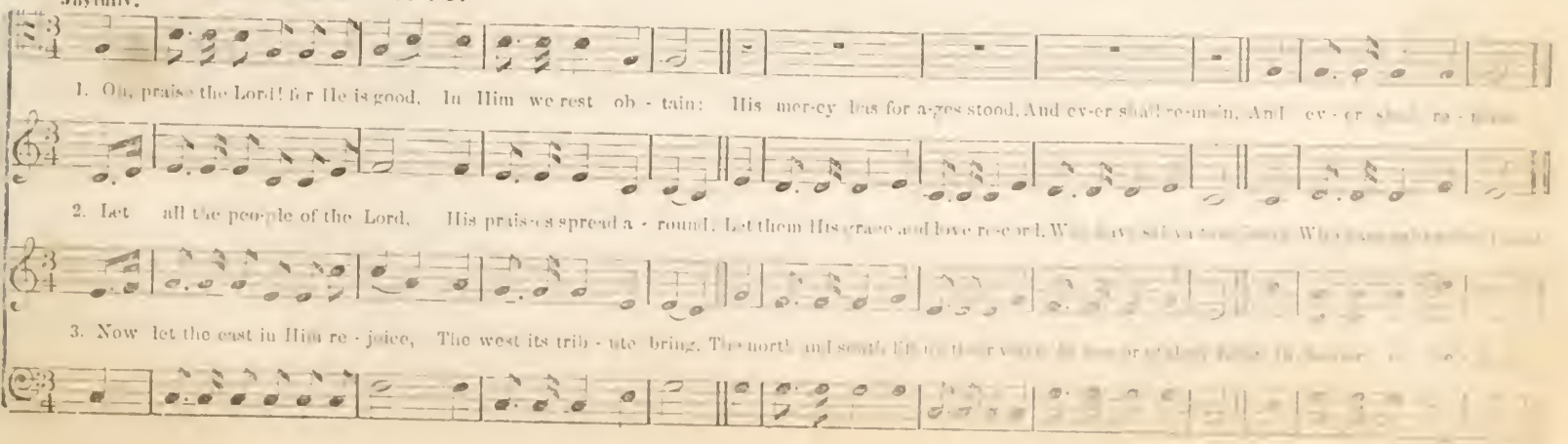
W. Knapp.



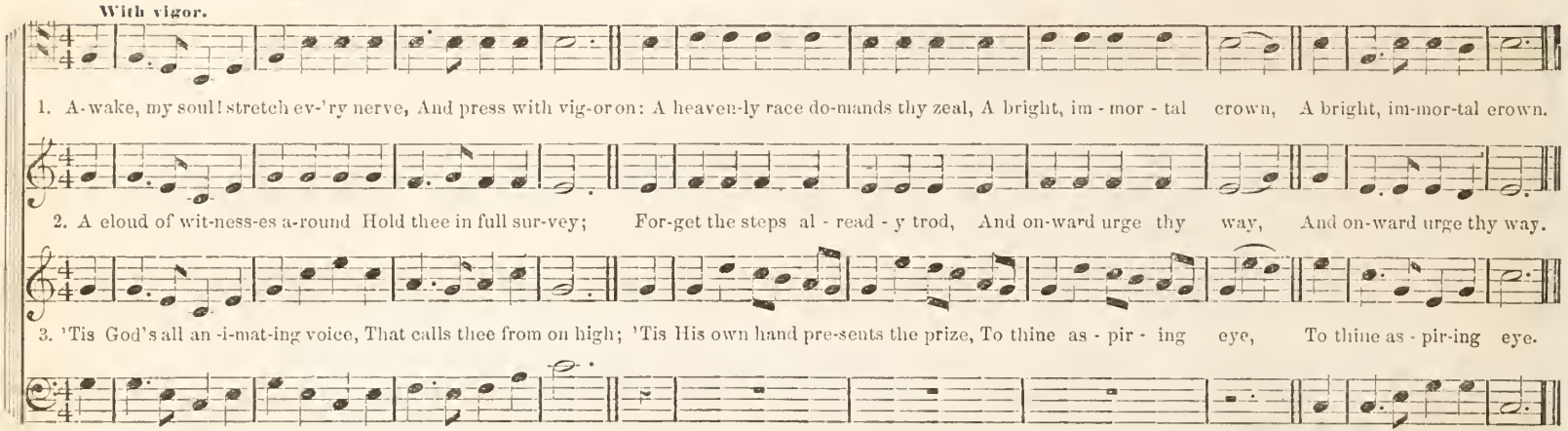
Cheerfully. APOLLO. C. M.



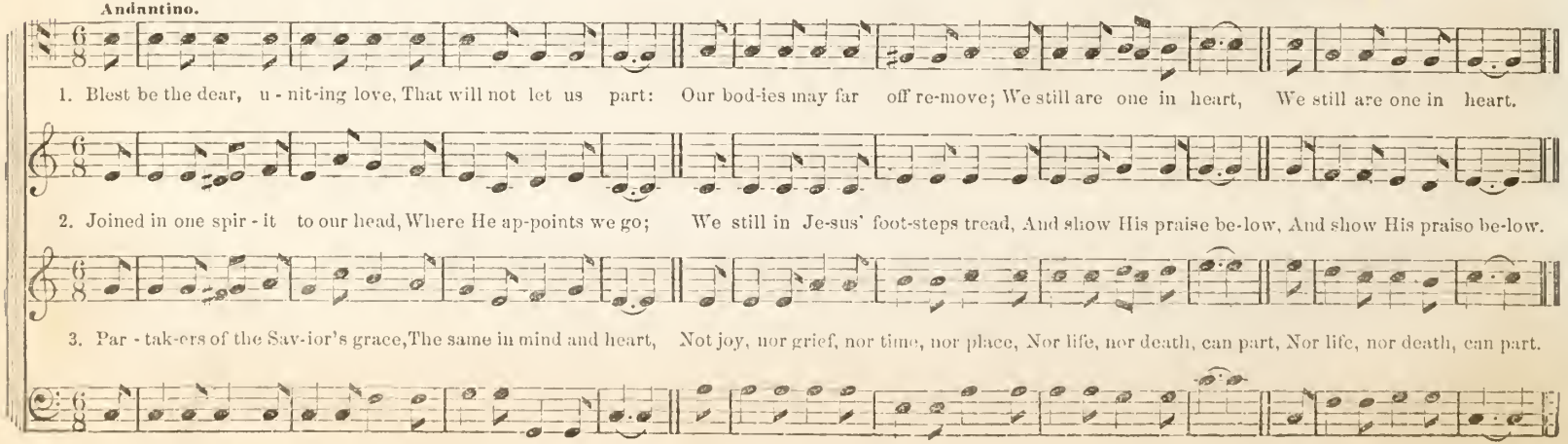
Joyfully. ANDROS. C. M.



APPENINE. C. M.

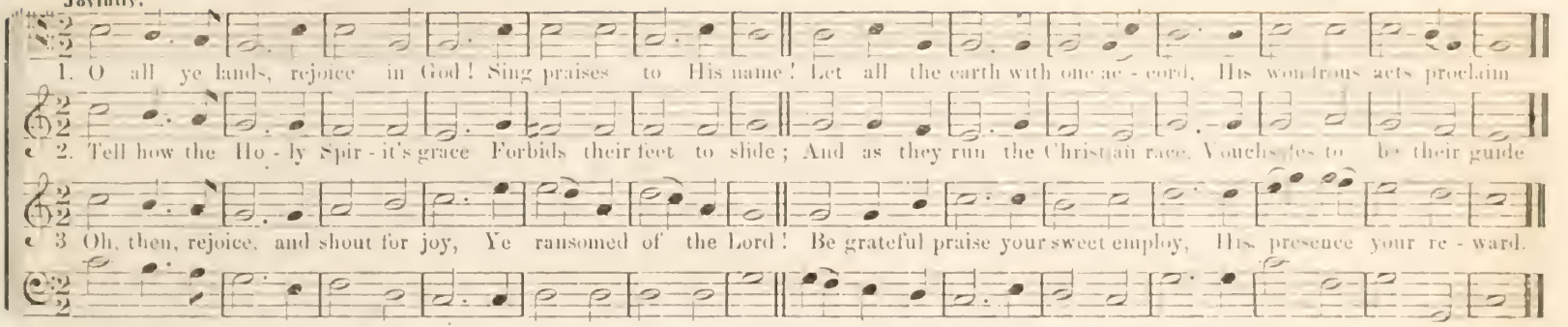


BELLEVALE. C. M.

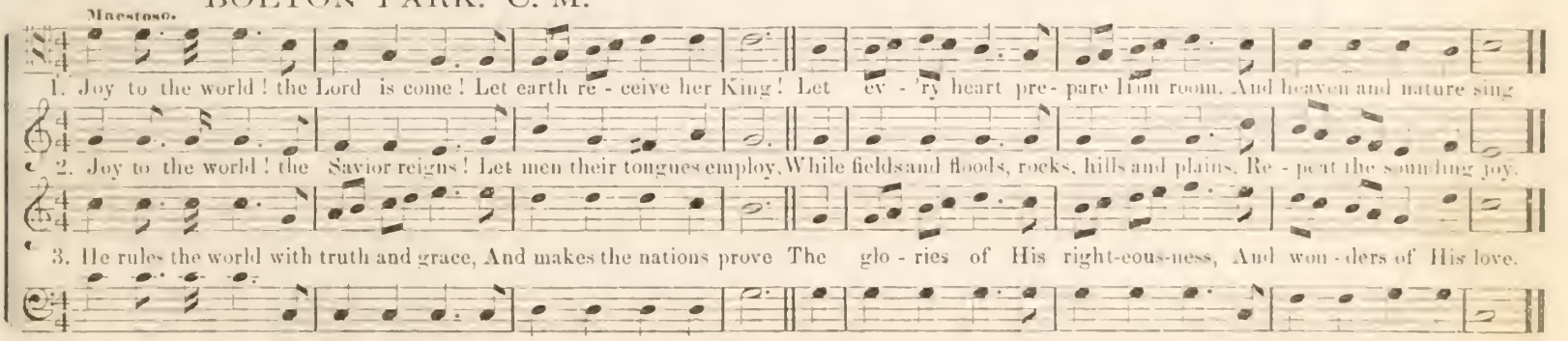


BUCKSPORT. C. M.

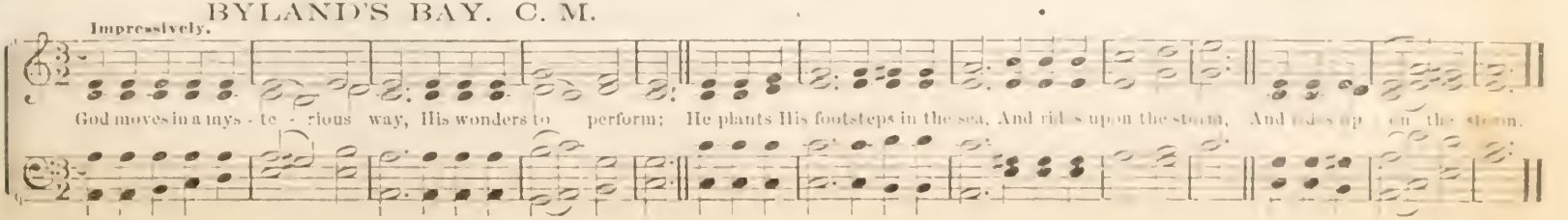
C. M. WYMAN.



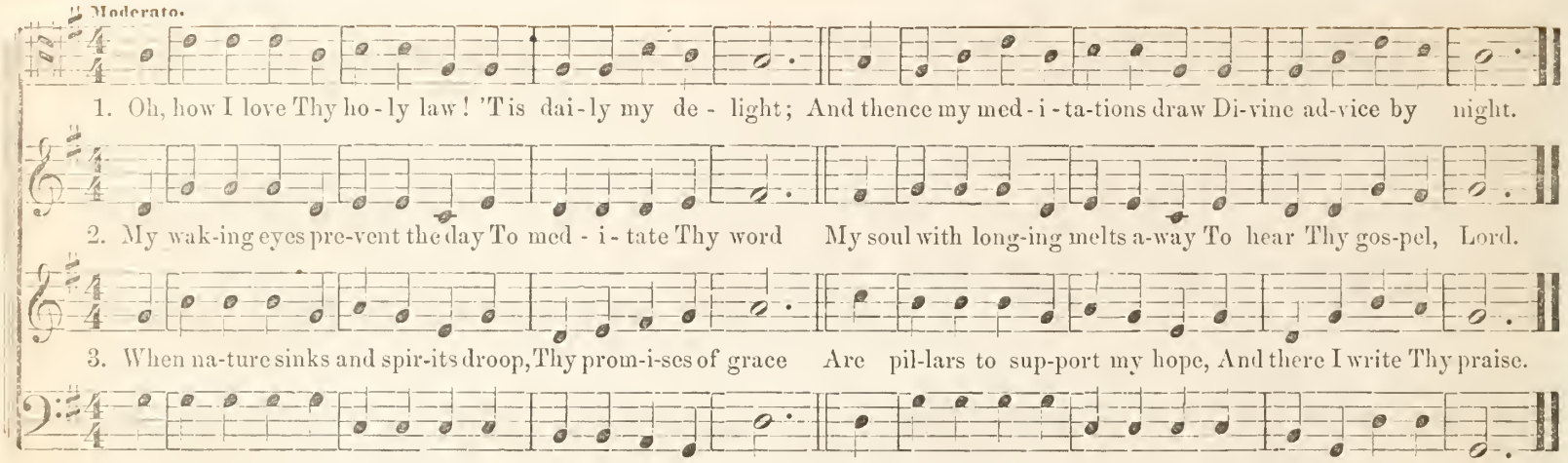
BOLTON PARK. C. M.



BYLAND'S BAY. C. M.



CAMEO. C. M.



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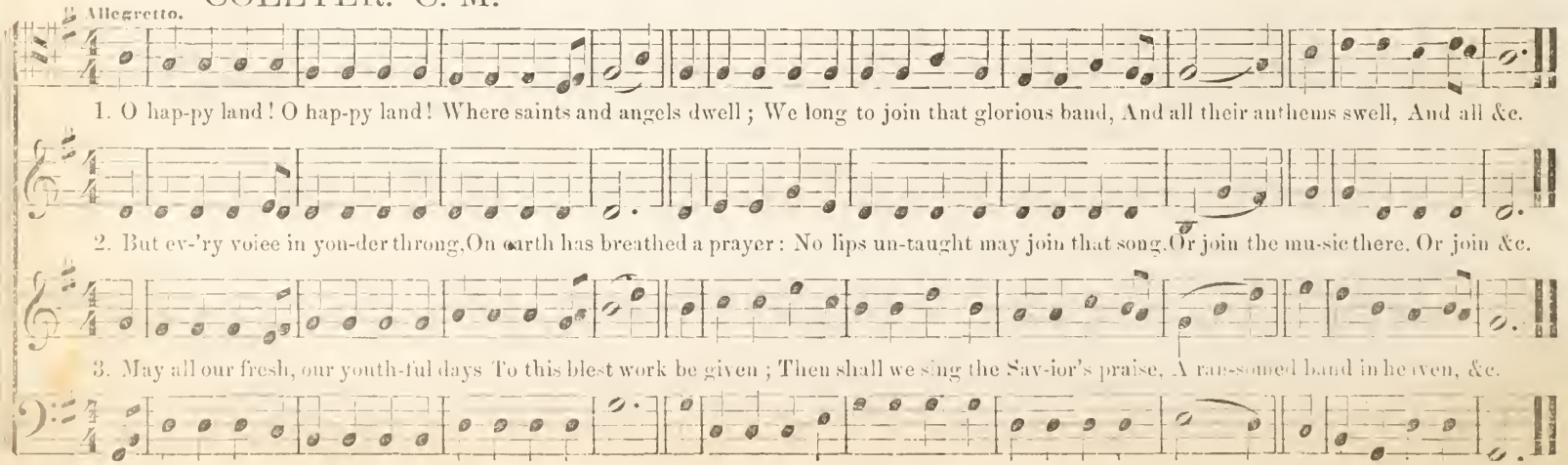
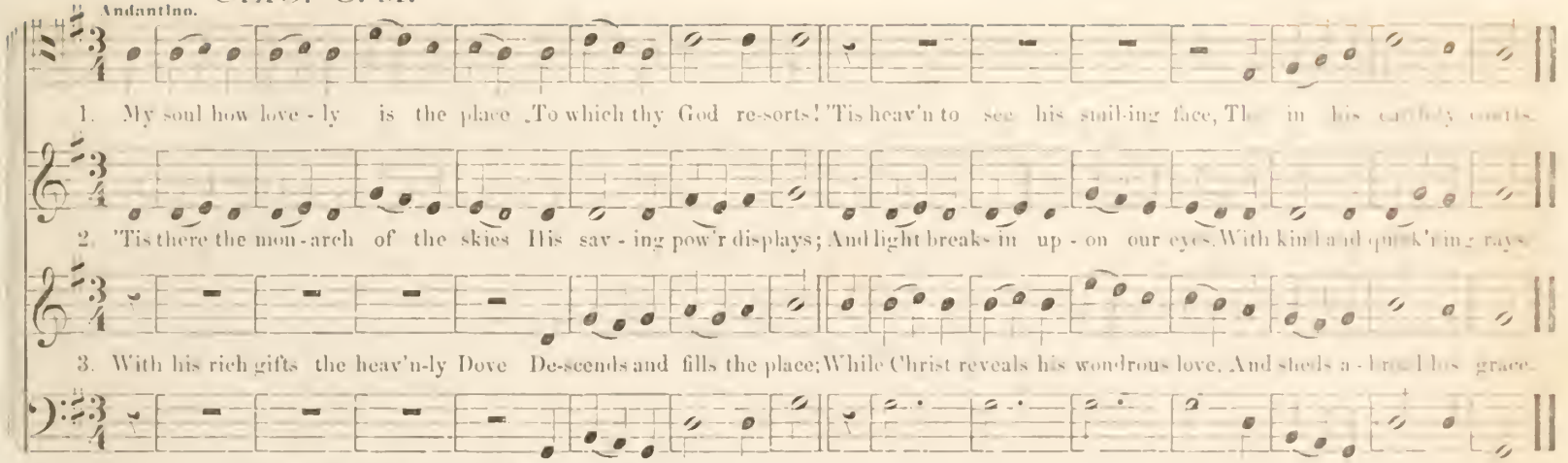
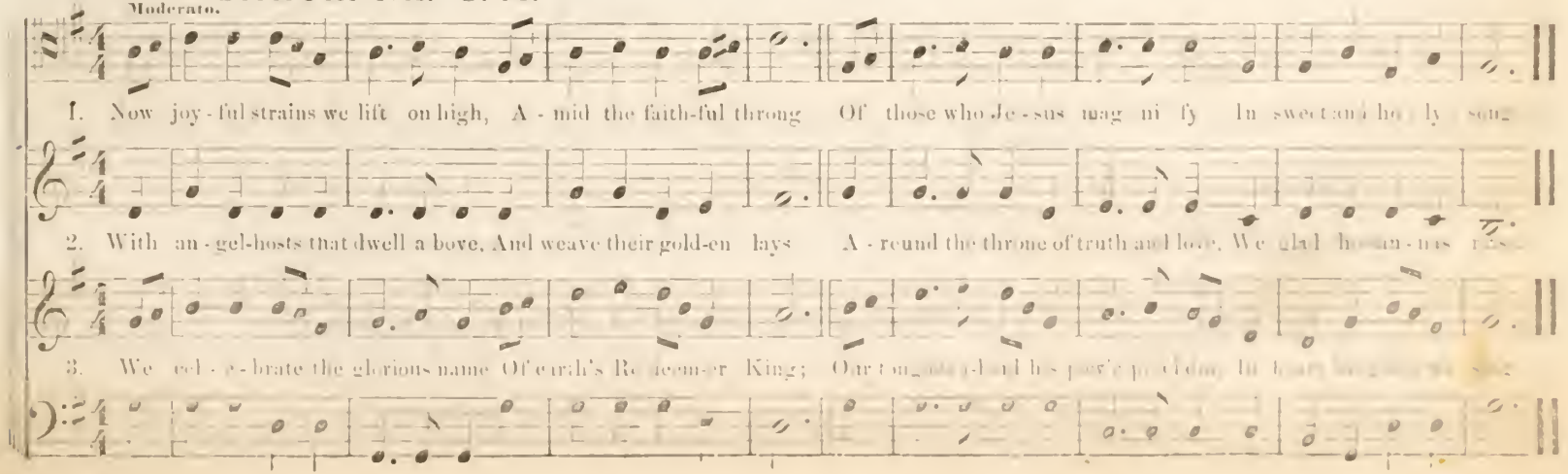


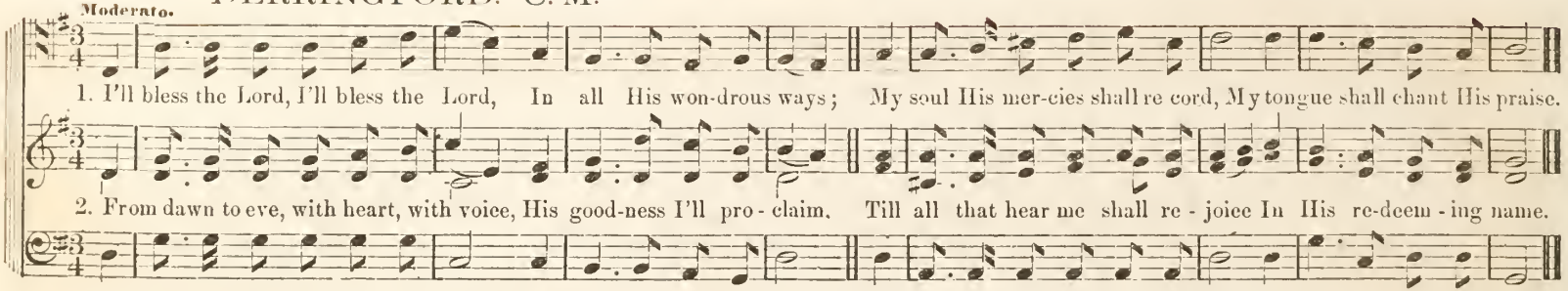
CLIO. C. M.



CHEYENNE. C. M.



DERRINGFORD. C. M.



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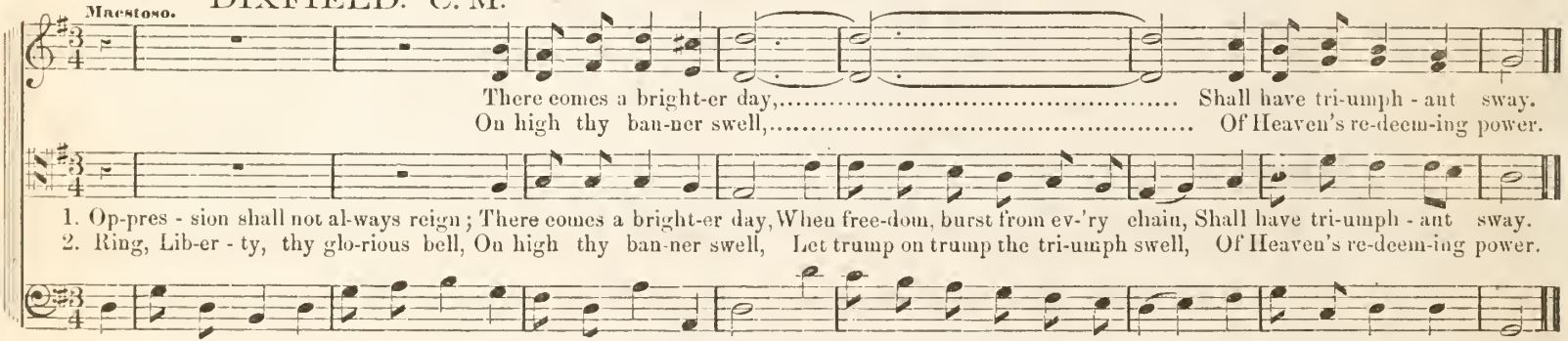
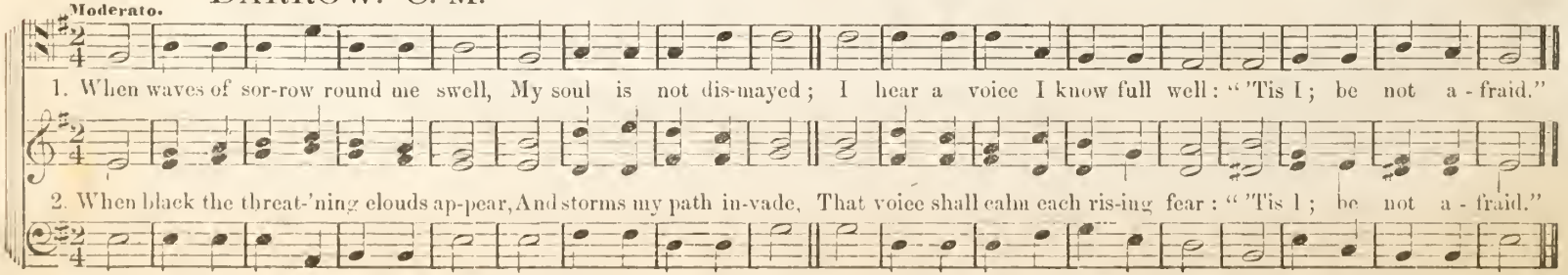
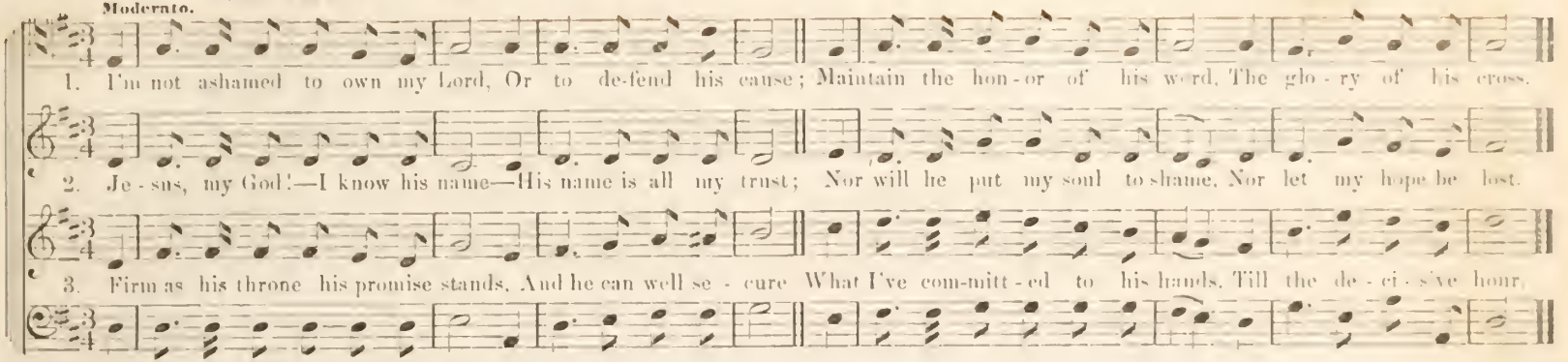


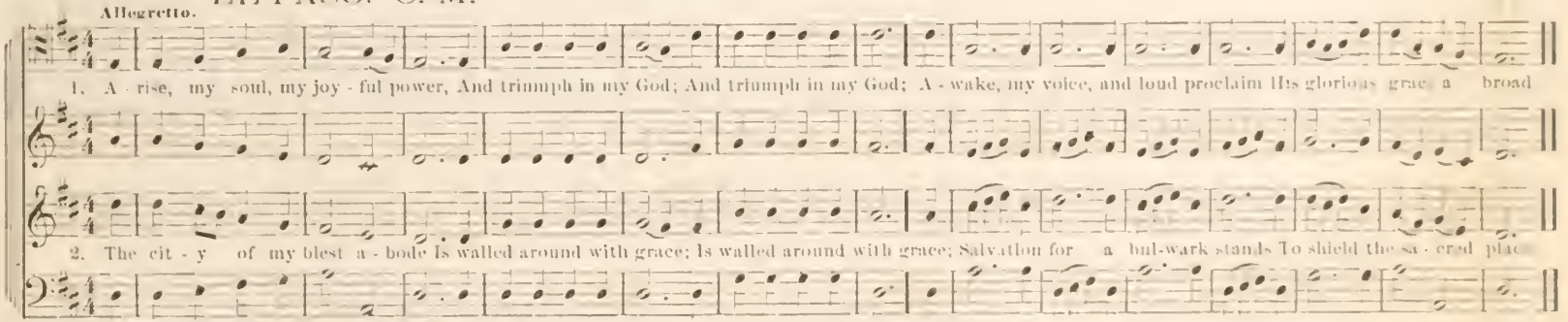
DARROW. C. M.



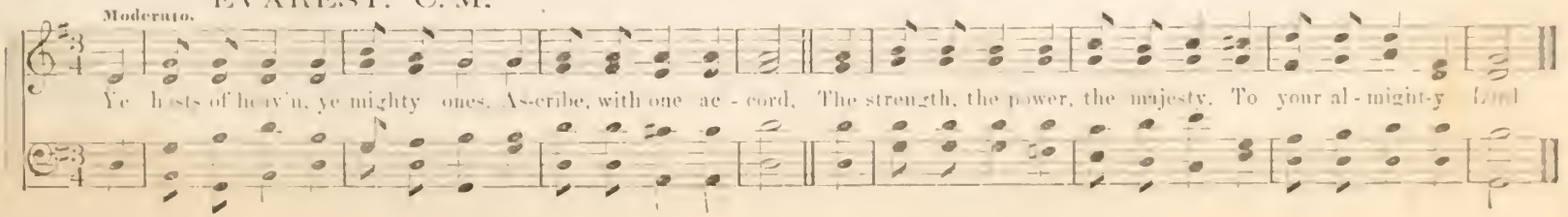
ERICSON. C. M.



EL PASO. C. M.

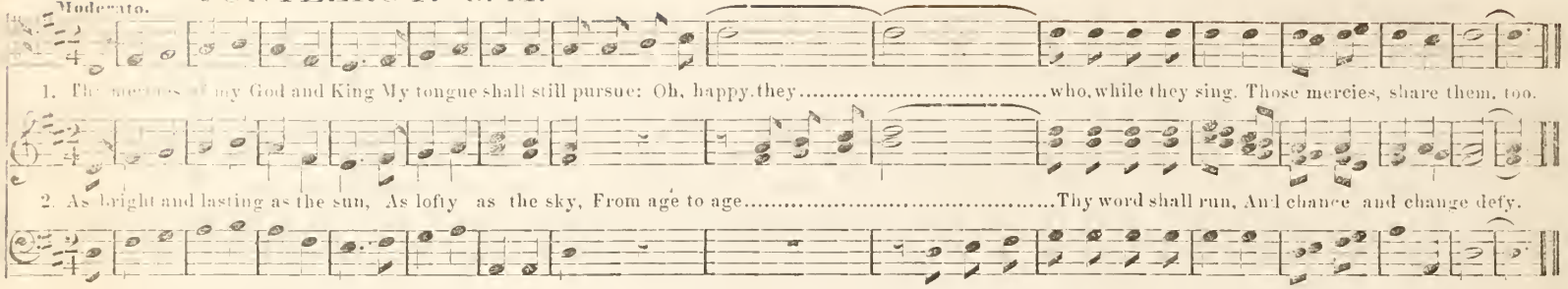


EVAREST. C. M.



FONTLEROY. C. M.

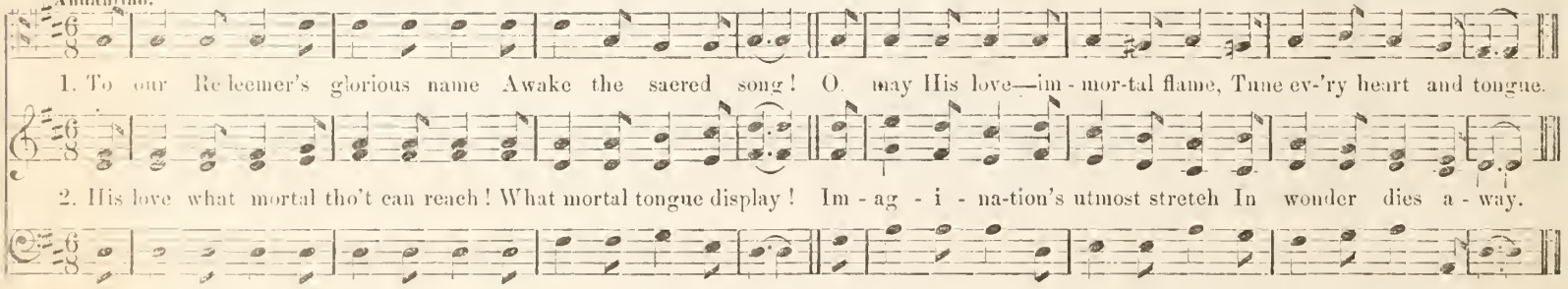
Moderato.



FLOTOW. C. M.

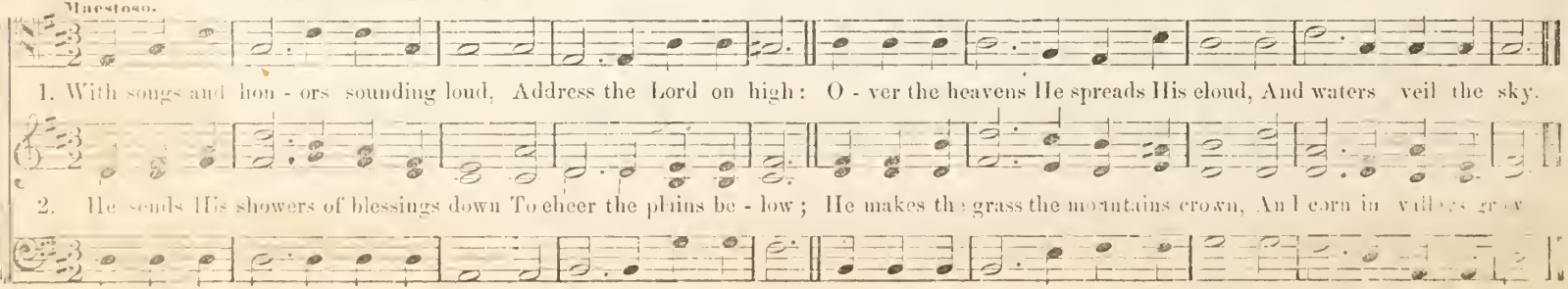
J. R. MURRAY.

Andantino.

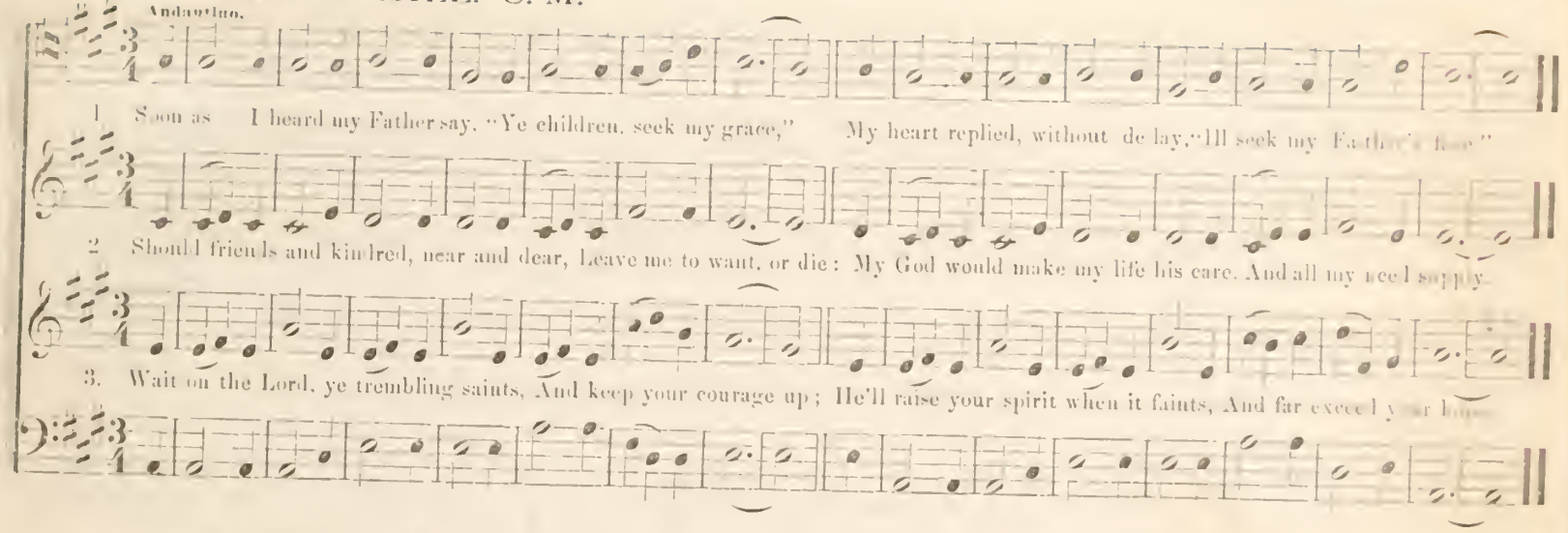


GUARDWELL. C. M.

Maestoso.

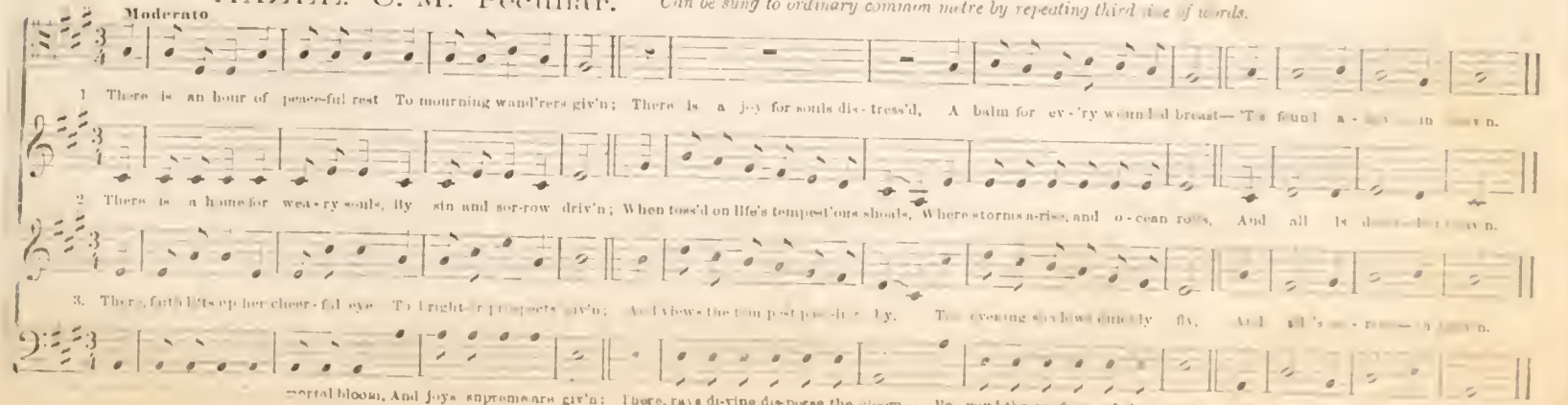


HEATH HILL. C. M.

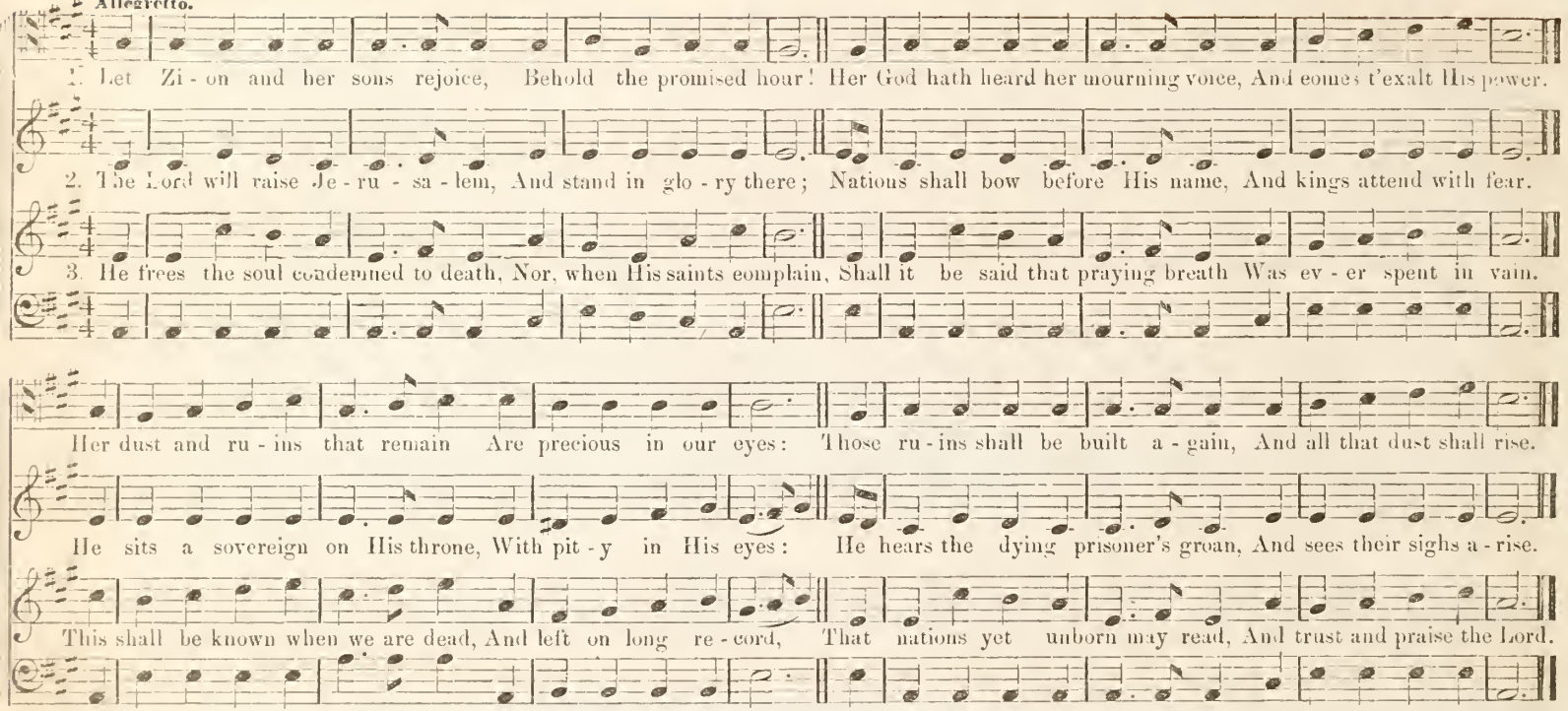


HAZEL. C. M. Peculiar.

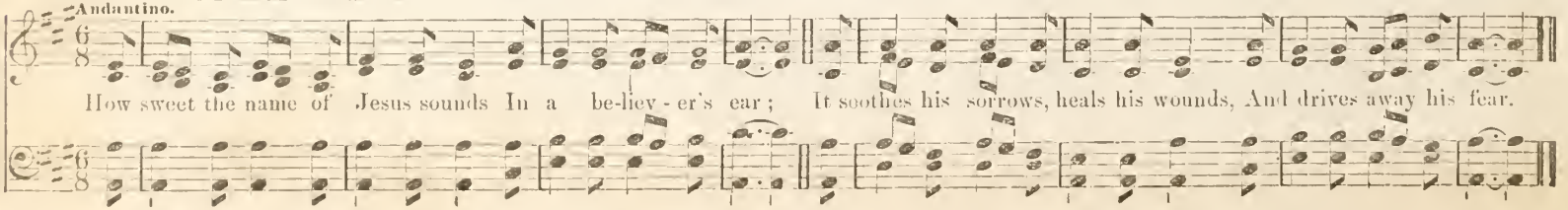
Can be sung to ordinary common metre by repeating third line of words.



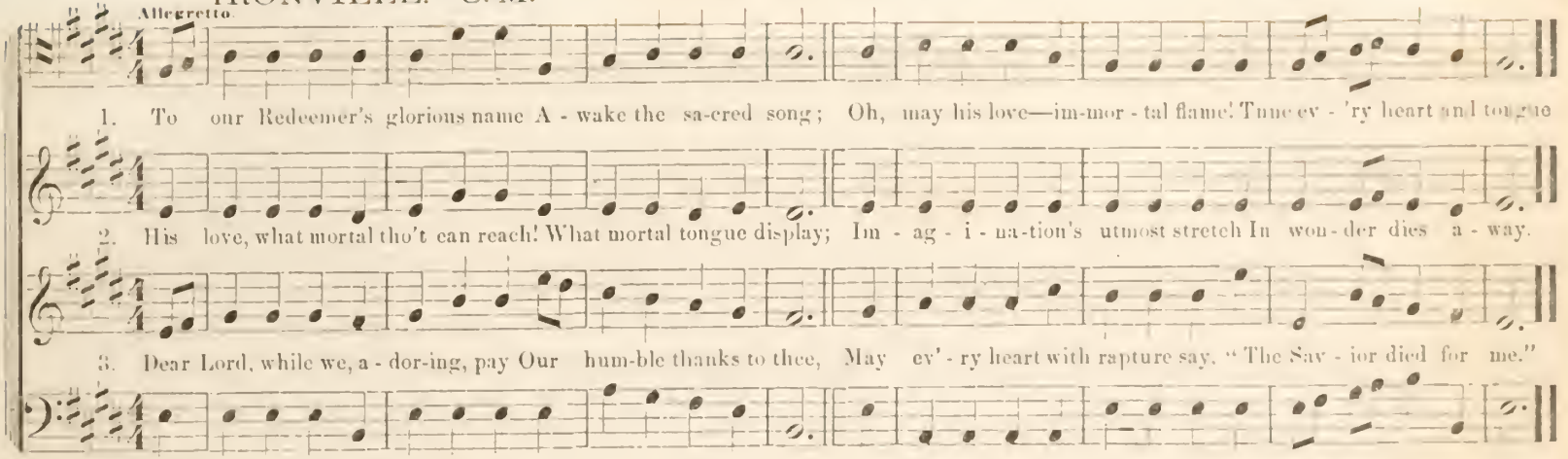
HIBBARD. C. M. Double.



INEZ HYMN. C. M.

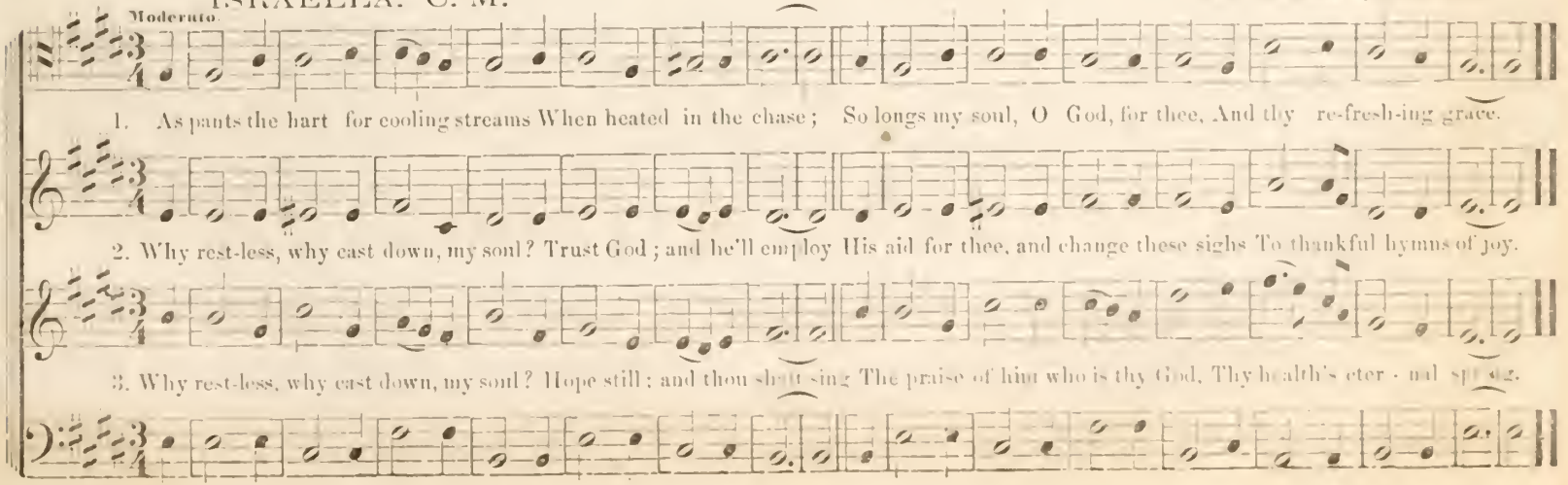


IRONVILLE. C. M.



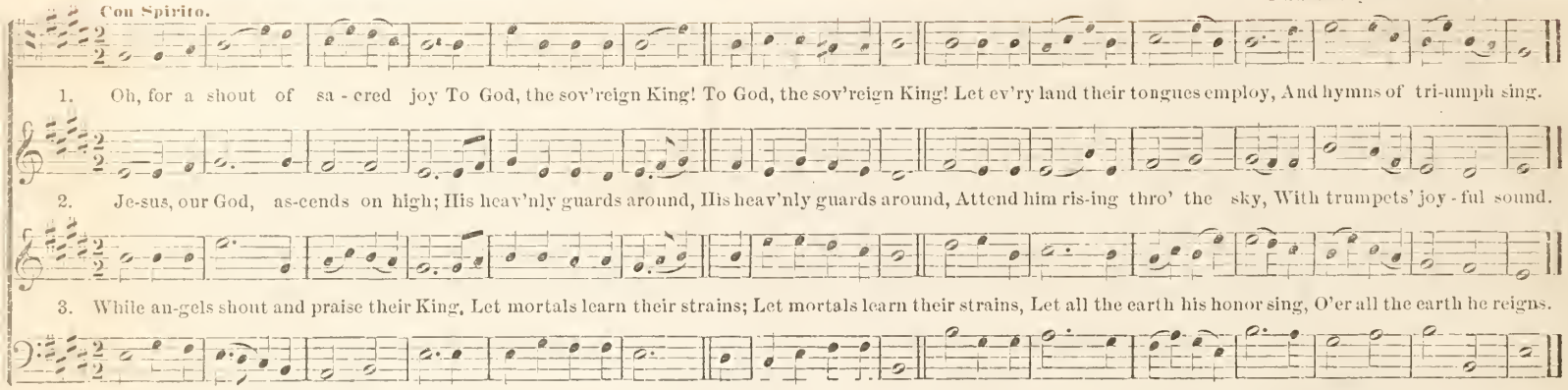
From Schumann, by F. W. ROOT.

ISRAELLA. C. M.



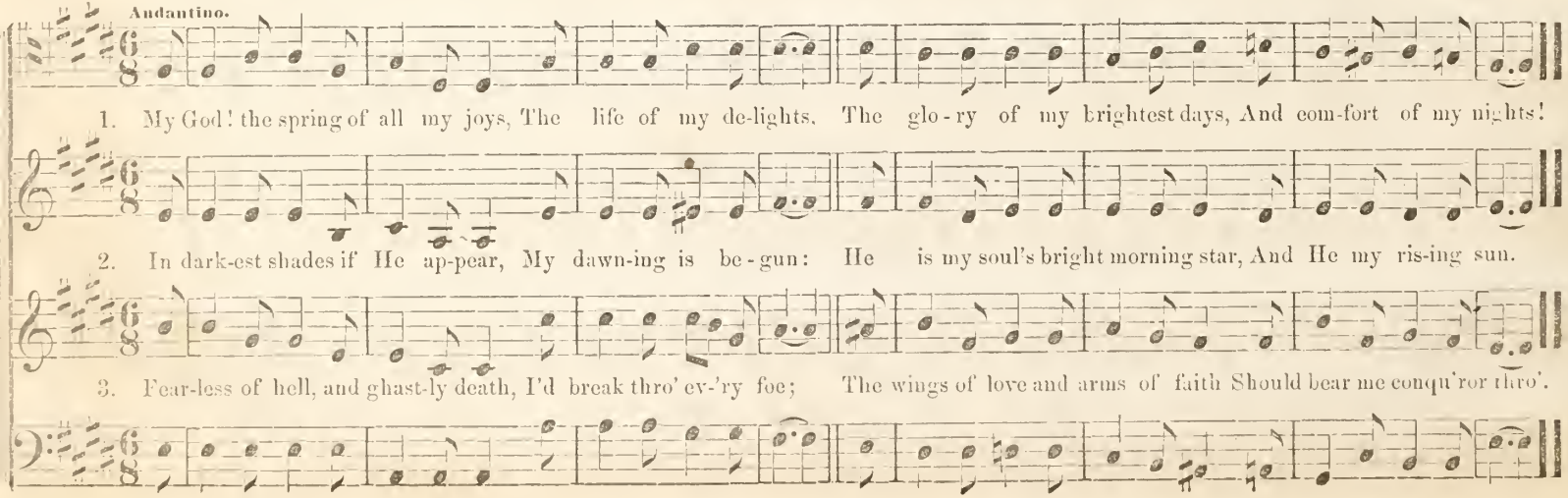
LANCASTER. C. M.

REV. R. HARRISON.
Furnished by JAMES HARRISON.



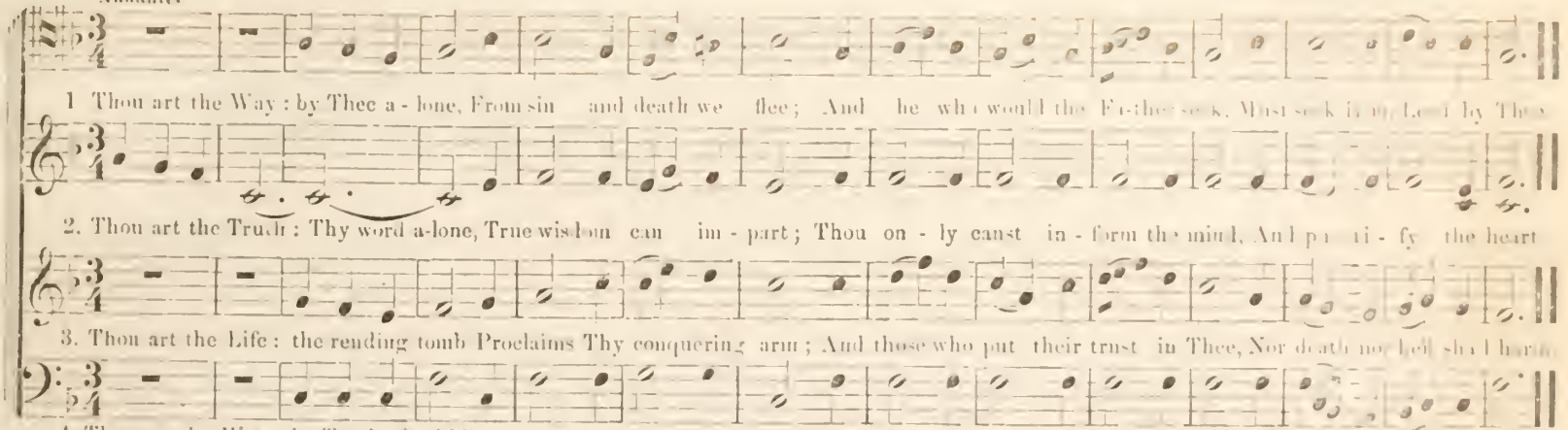
LOMBARD. C. M.

O. D. ADAMS



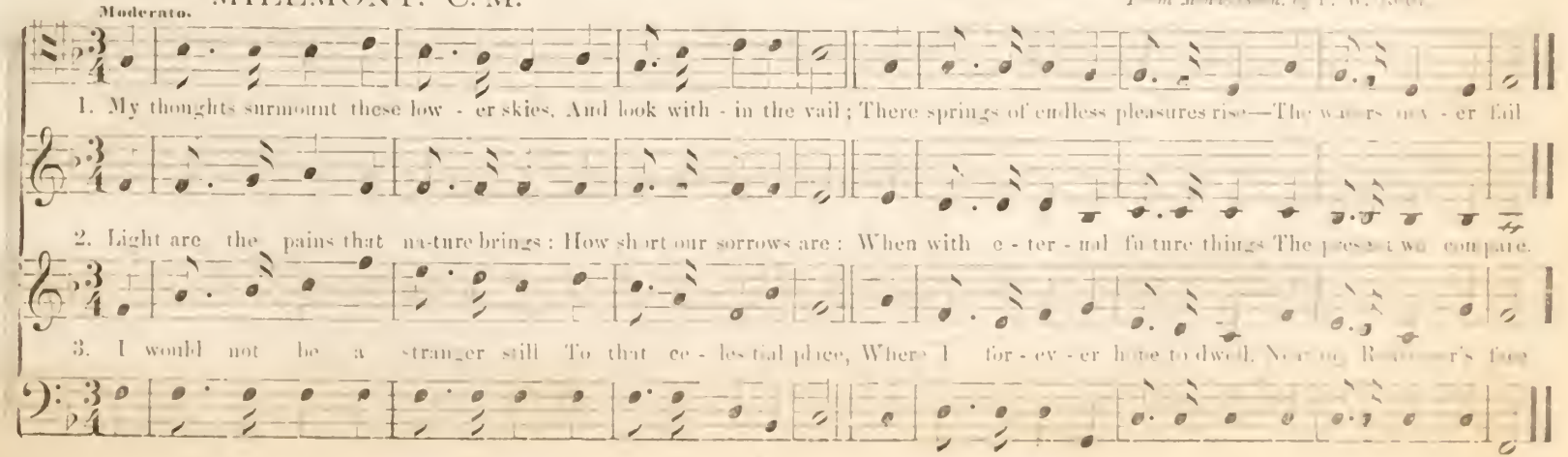
MANITOU. C. M.

H. R. PALMER.

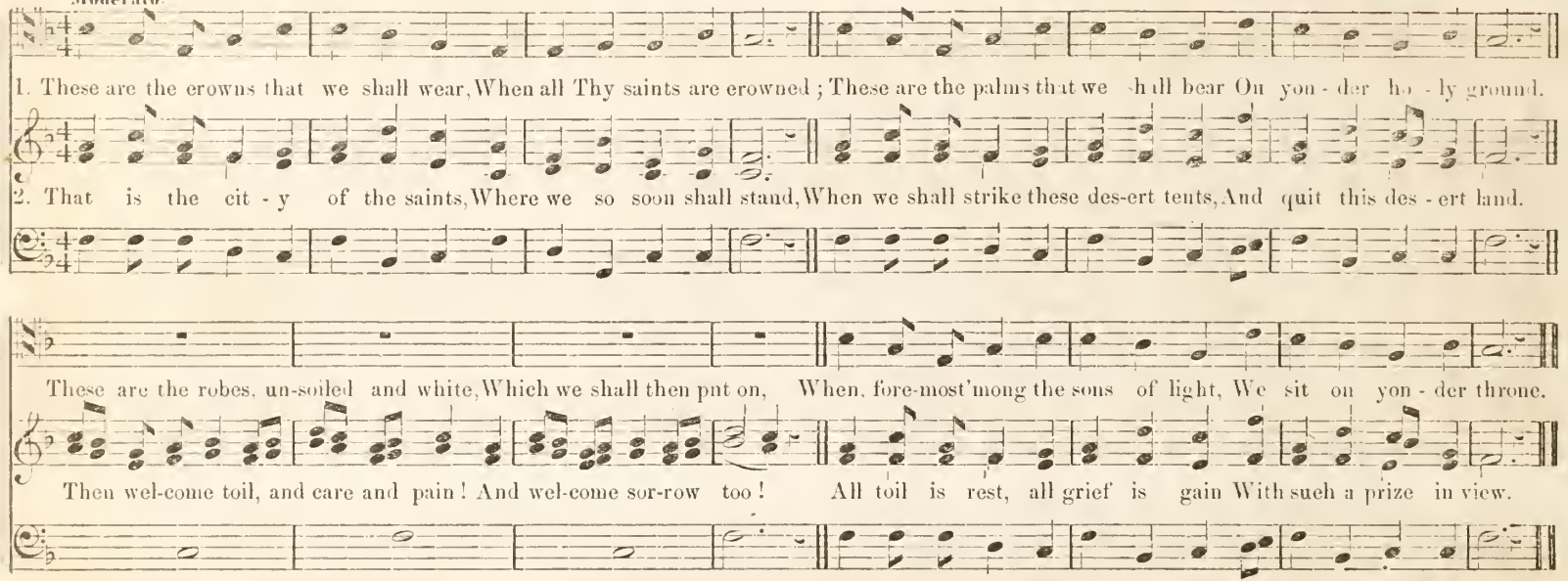


MILLMONT. C. M.

From Mendelssohn. by F. W. ROOT.

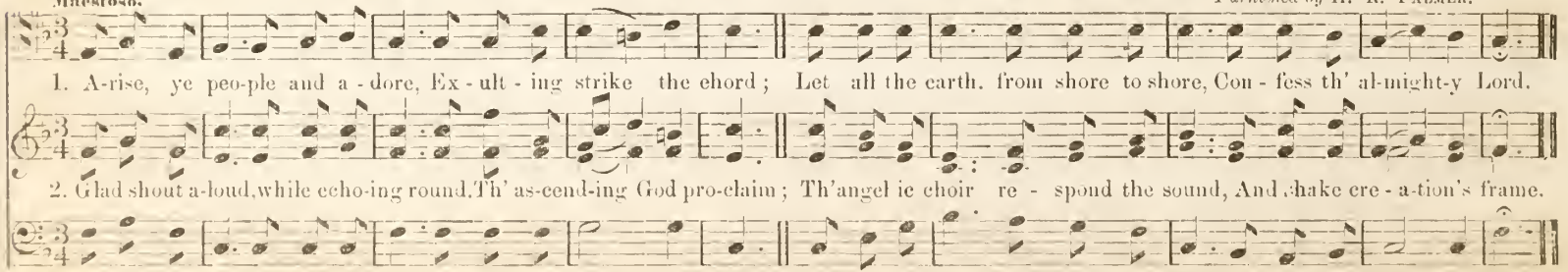


MEDALLION. C. M., Double.



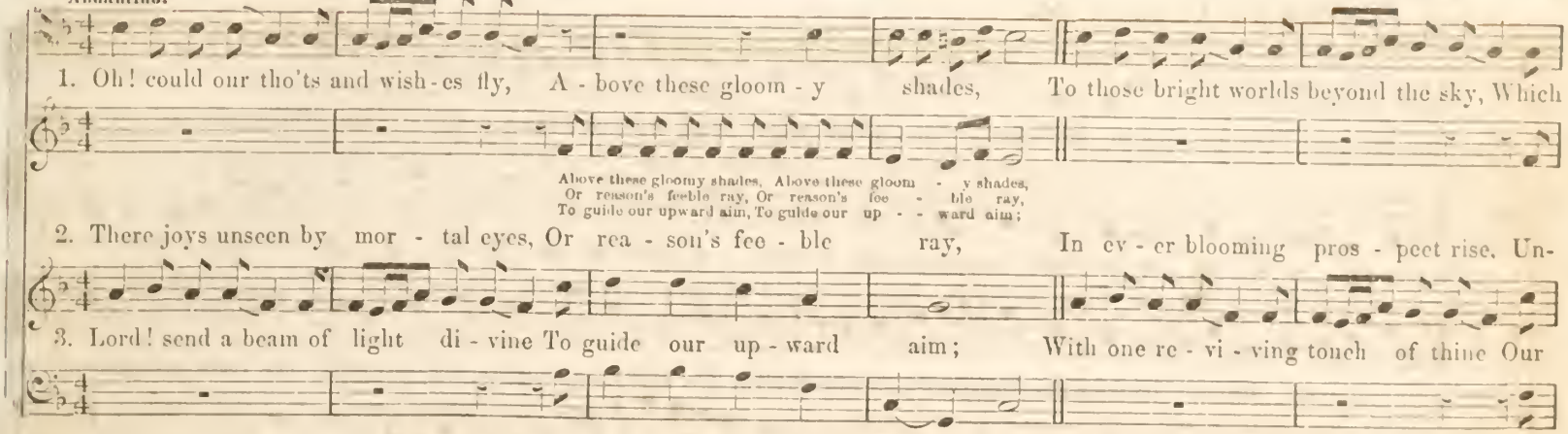
NATALIE. C. M.

FRANK FOREST.
Furnished by H. R. PALMER.



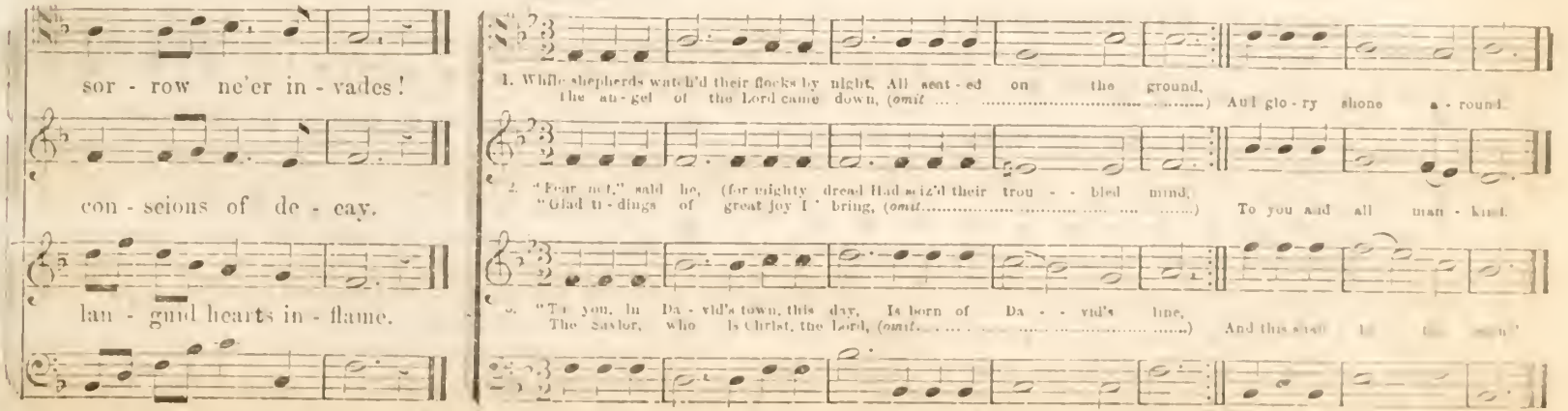
OGLE COUNTY. C. M.

Andantino. P. P. Bliss.

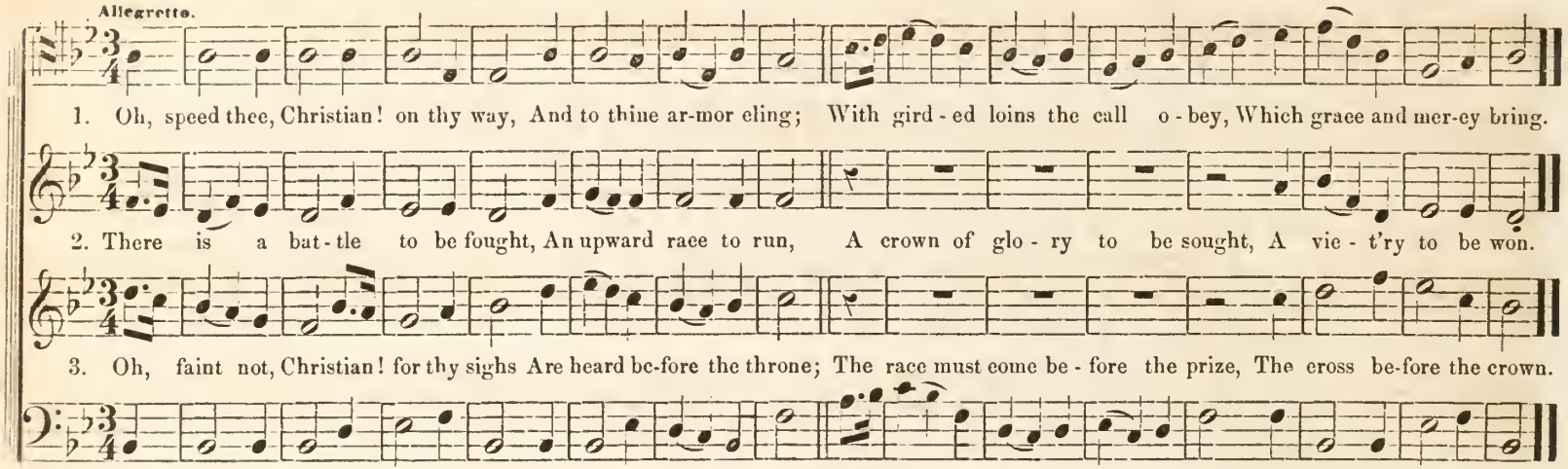


OLOFF. C. M.

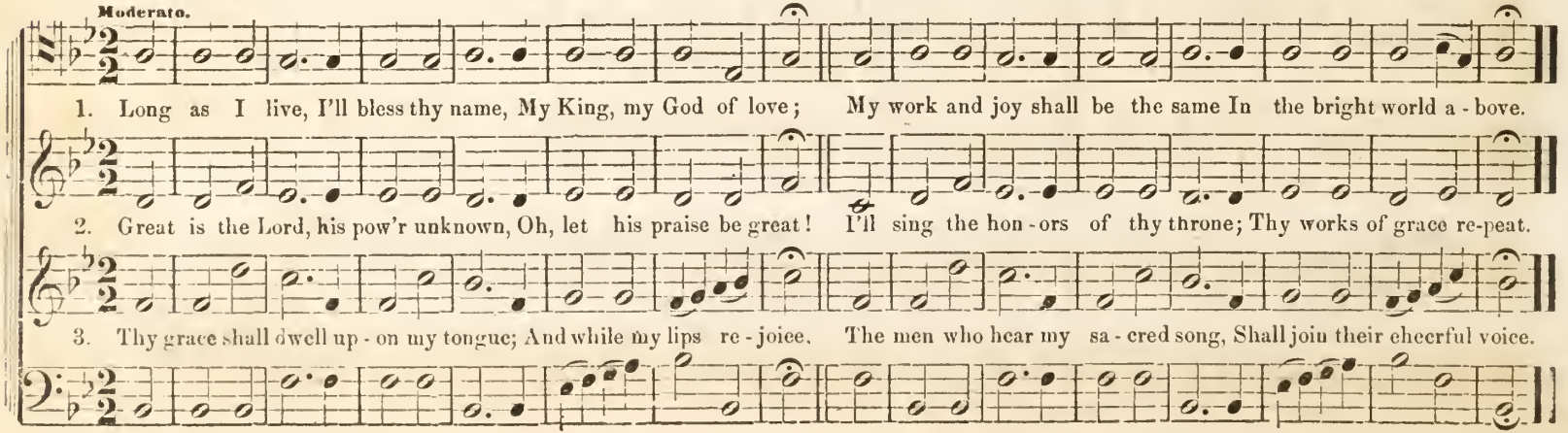
Moderato.



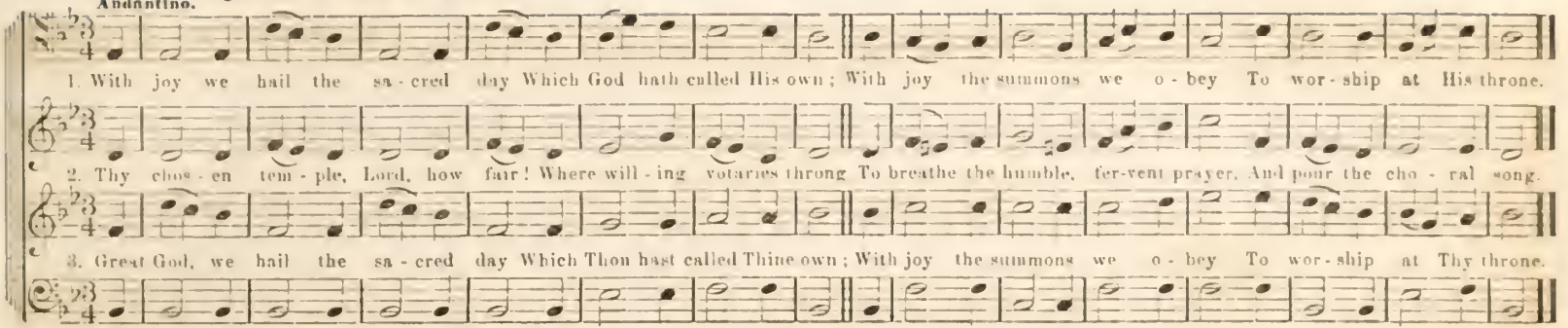
PENNDALE. C. M.



PEARL RIVER. C. M.

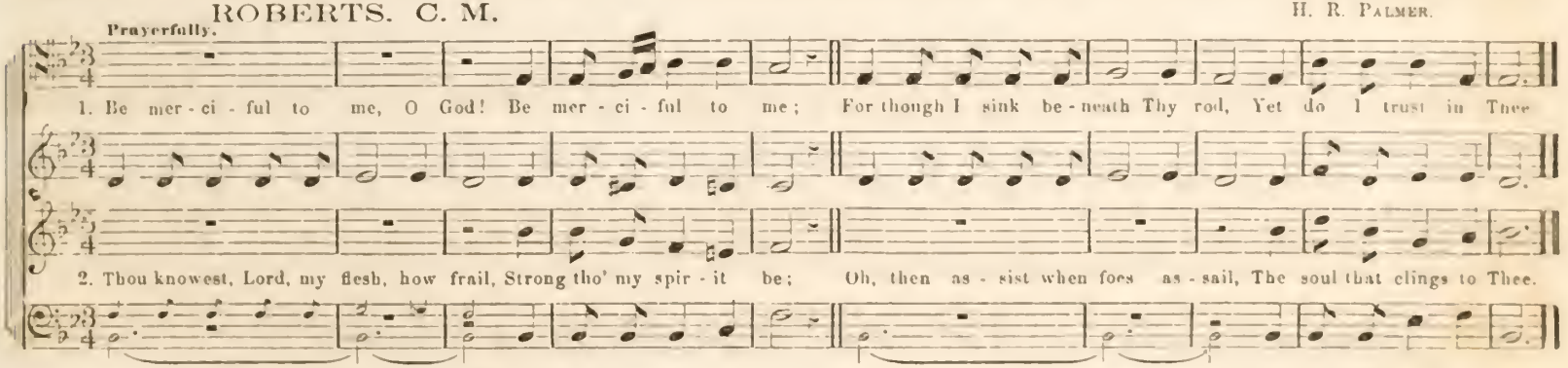


QUESTWAY. C. M



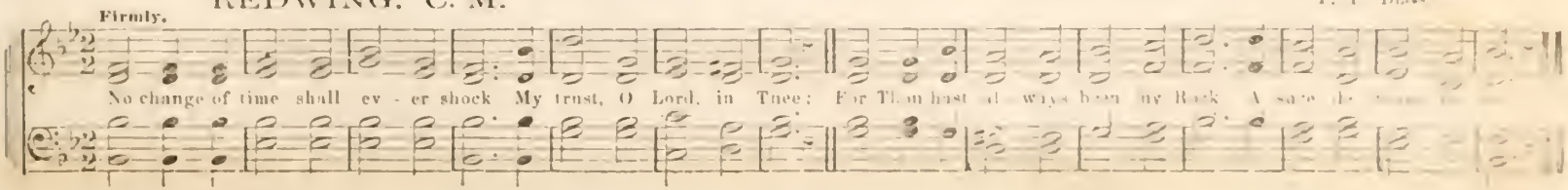
ROBERTS. C. M.

H. R. PALMER.



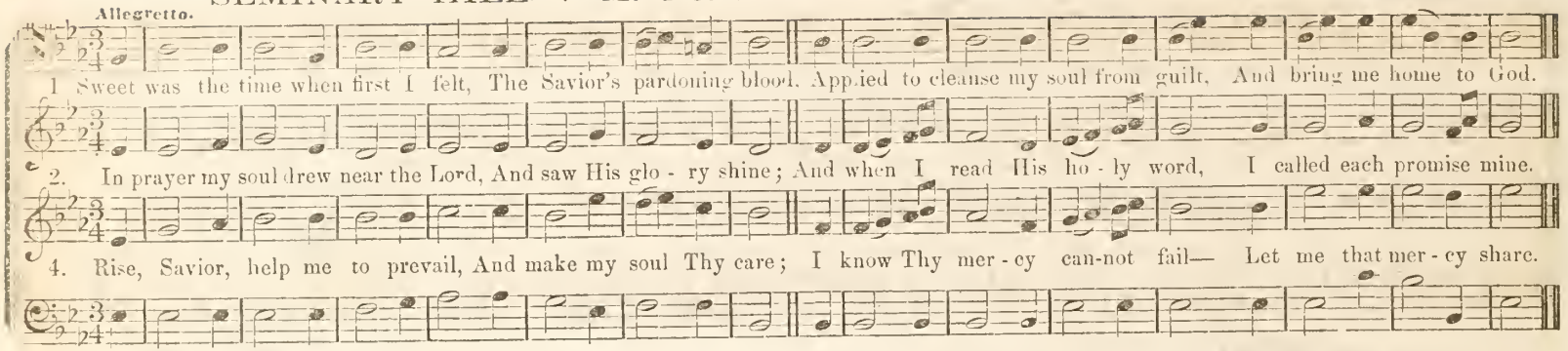
REDWING. C. M.

P. P. BLISS



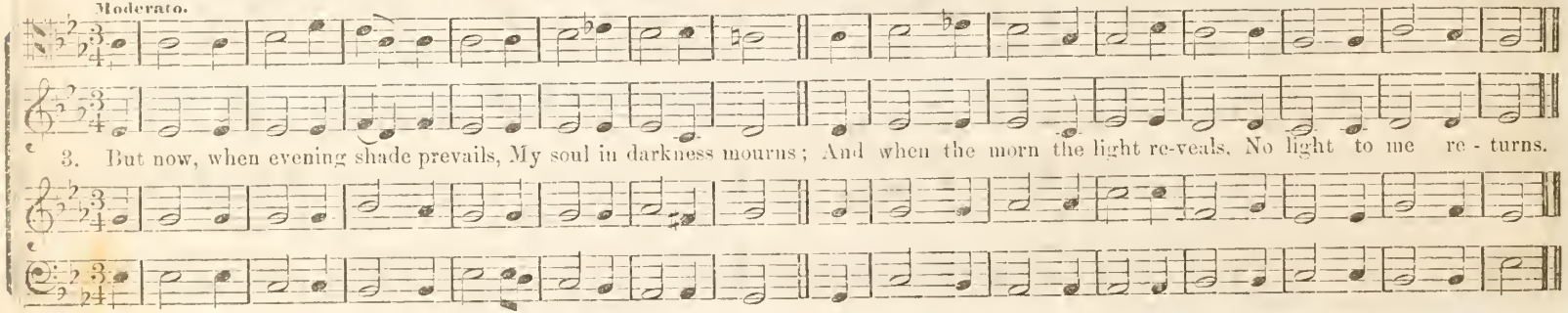
SEMINARY HILL. C M. No. 1.

C. M. WYMAN.

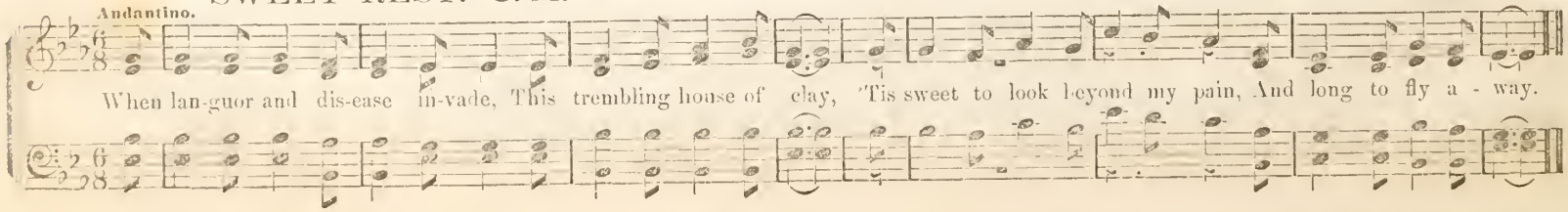


SEMINARY HILL. C. M. No. 2.

C. M. WYMAN.

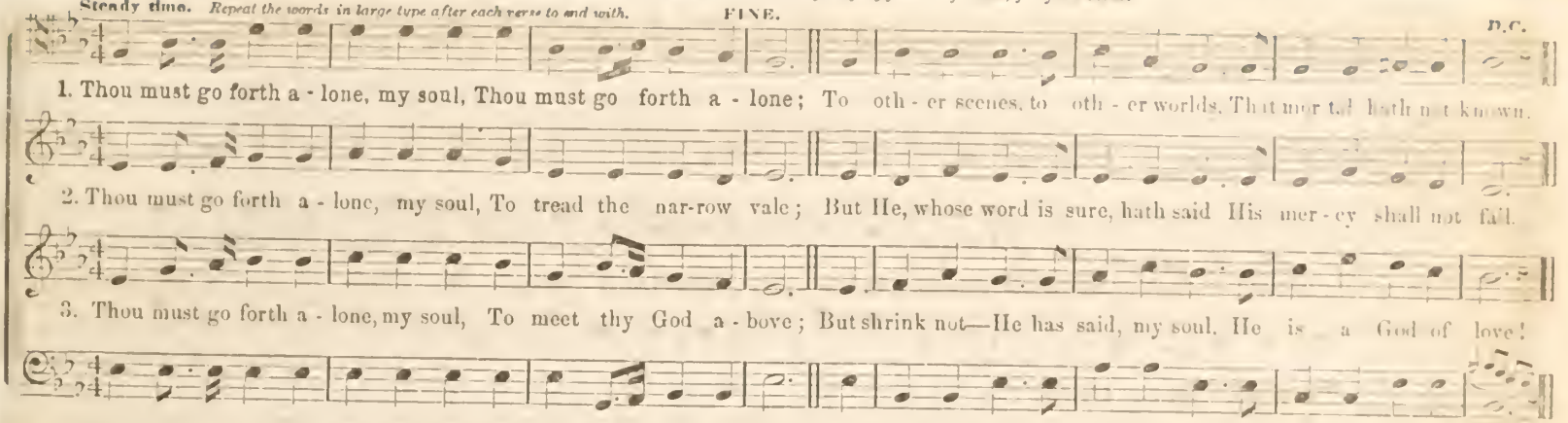


SWEET REST. C. M.



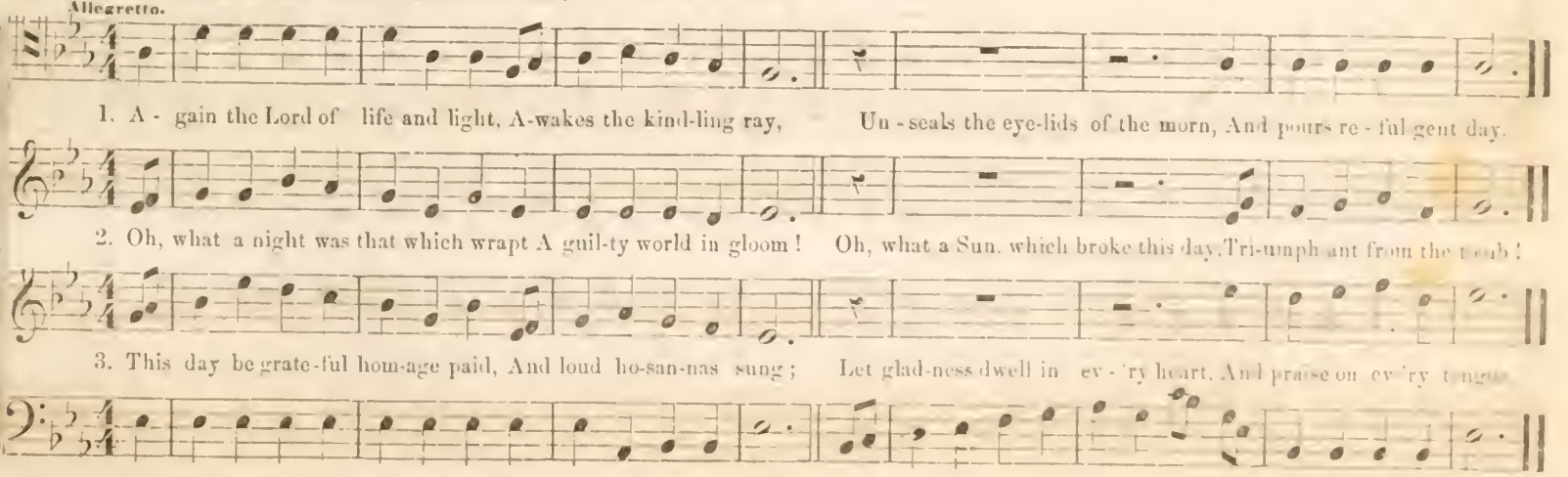
TOLLINGHILL. C. M. 6 lines, *or Double by singing first half twice, for first verse.*

Steady time. *Repeat the words in large type after each verse to end with.* FINE. D.C.

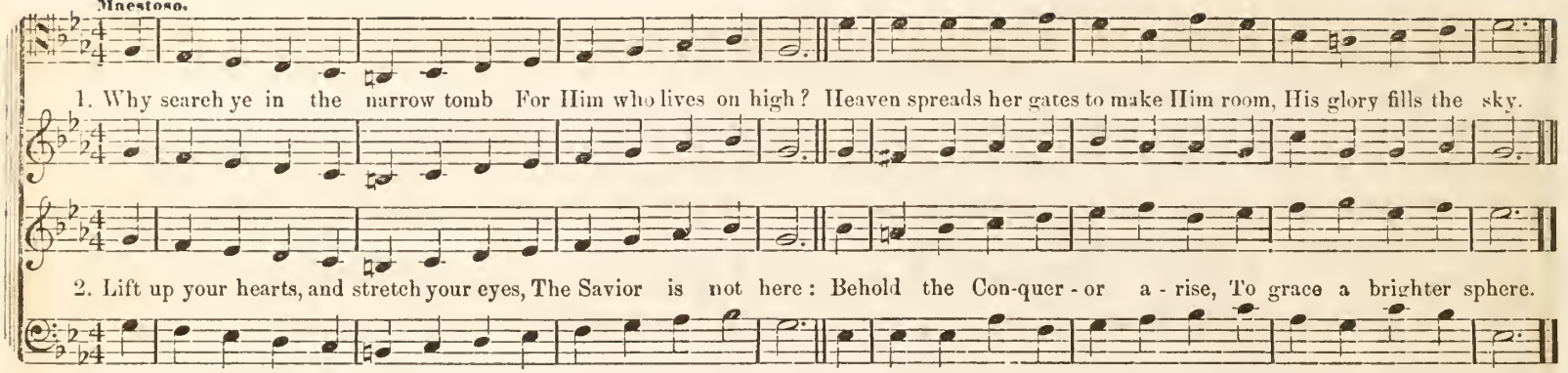


TREMPELEAU. C. M.

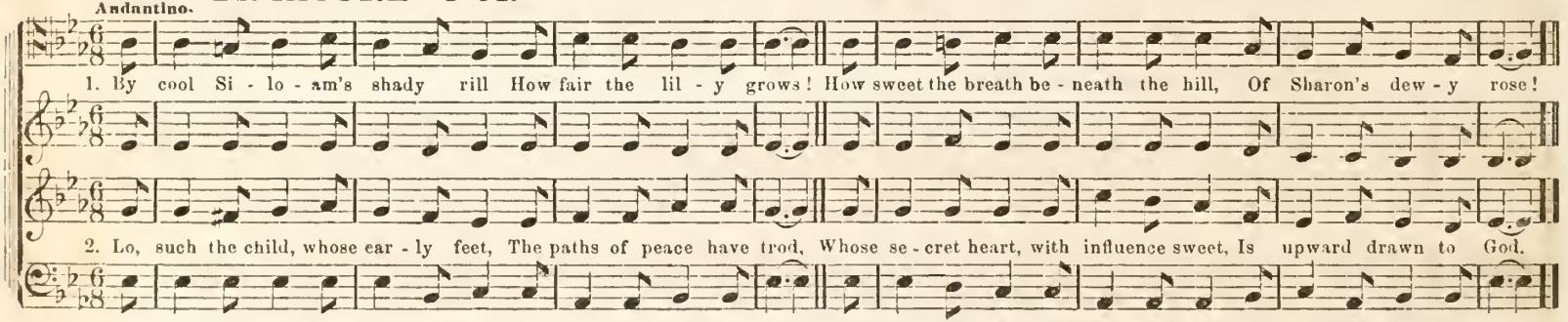
Allegretto.



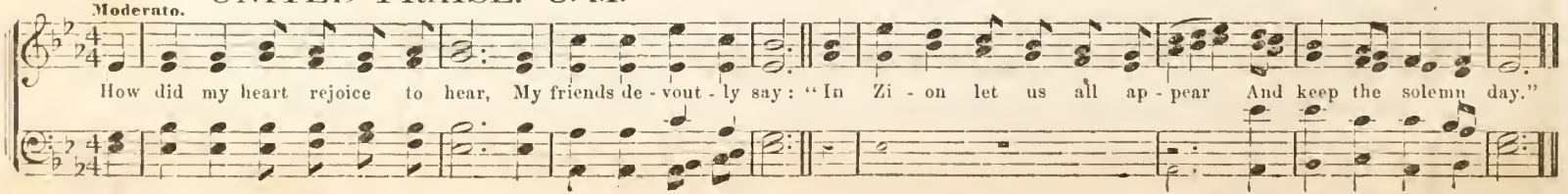
TEMPLE HILL. C. M.



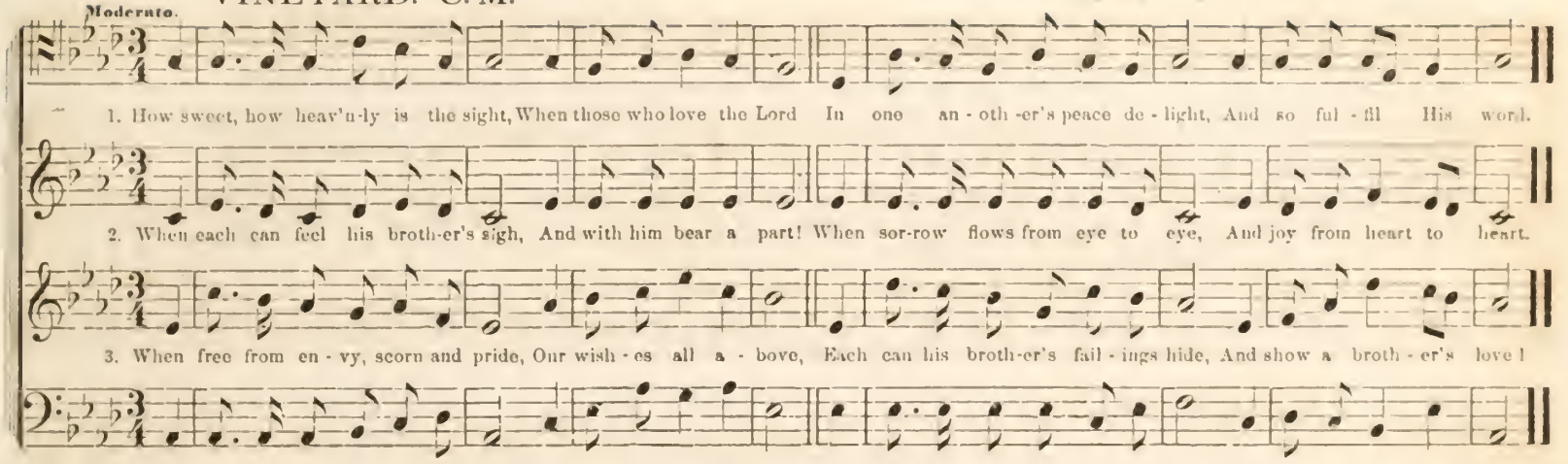
TREASURE. C. M.



UNITED PRAISE. C. M.

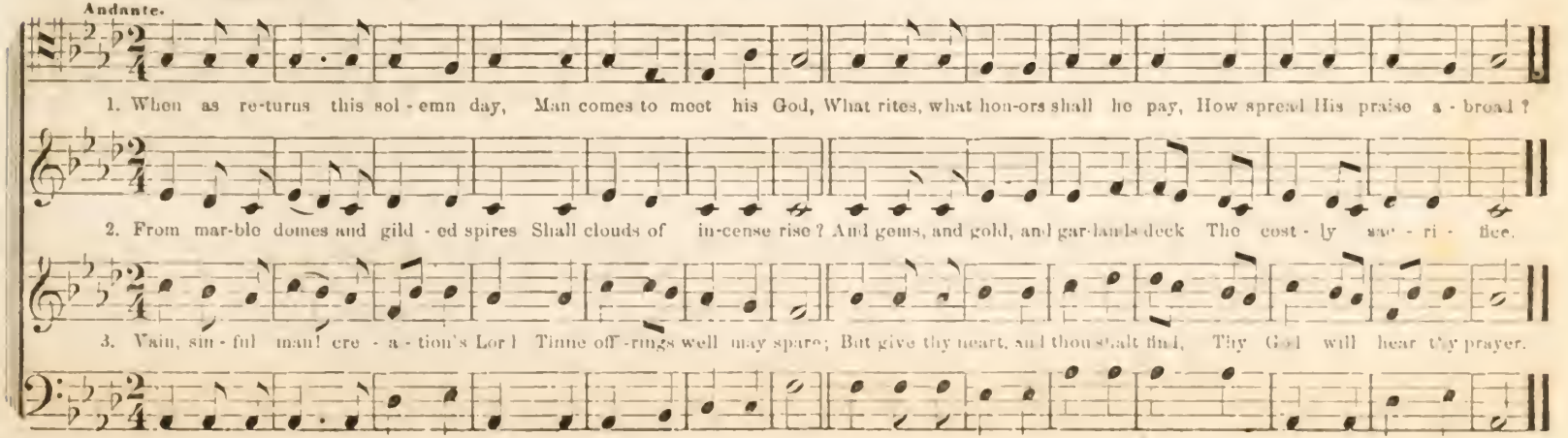


VINEYARD. C. M.



VICAR. C. M.

T. W. Hannum.



WILLETT. C. M.

Moderato.

1. When all thy mer - cies, O my God, My ris - ing soul sur - veys, Trans - ported with the view, I'm lost In won - der, love, and praise!

2. When, in the slip - pery paths of youth, With heedless step I ran, Thine arm, unseen, convey'd me safe, And led me up to man.

3. Through all e - ter - ni - ty to thee A joy - ful song I'll raise: But, oh! e - ter - ni - ty's too short To ut - er all thy praise.

WARDWAY. C. M.

Andantino.

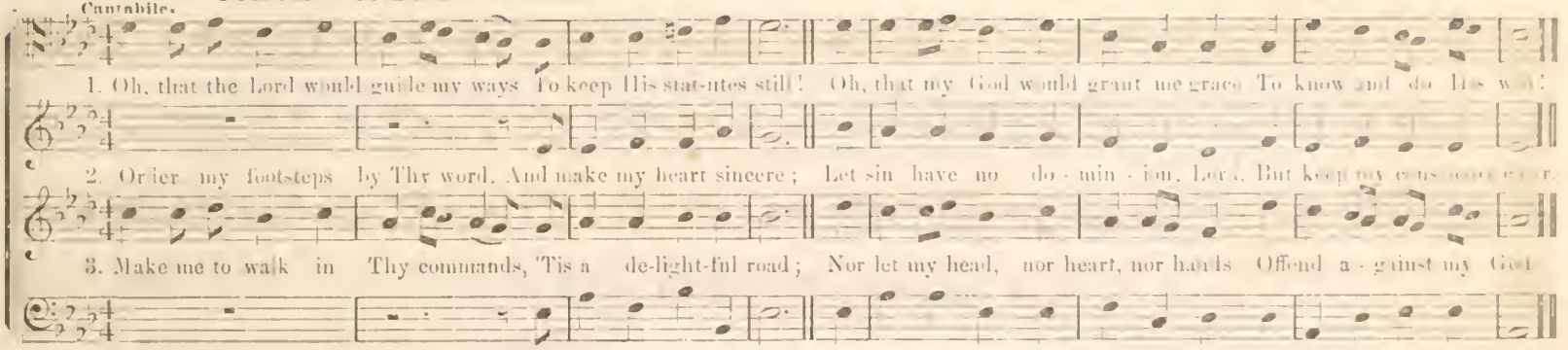
1. Let ev - - - ery mor - - tal ear at - - - tend, And ev - - ery heart re - - - - joice; The
2. Ho! all ye hun - - gry, starv - - ing souls, That feed up - - on the wind, And

1. Let ev - ery mor - tal ear at - tend, Let ev - ery mor - tal ear at - tend, And ev - ery heart re - joice, And ev - ery heart re - - joice; The
2. Ho! all ye hun - gry, starv - ing souls, Ho! all ye hun - gry, starv - ing souls, That feed up - on the wind, That feed up - - on the wind, And

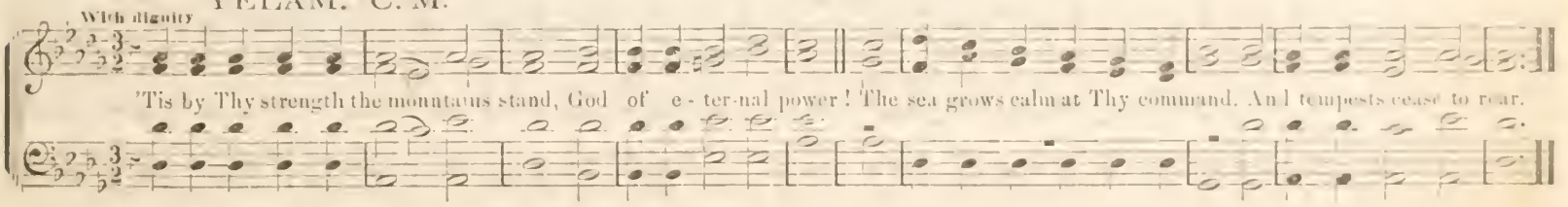
trum - - - pet of the gos - - pel sounds With an in - - - vit - - - ing voice.
vain - - - ly strive with earth - - ly toys To fill an emp - - - ty mind.

trum - pet of the gos - pel sounds, The trum - pet of the gos - pel sounds With an in - vit - ing voice, With an in - - vit - ing voice.
vain - ly strive with earth - ly toys, And vain - ly strive with earth - ly toys To fill an emp - ty mind, To fill an emp - ty mind.

YARE VALLEY. C. M.

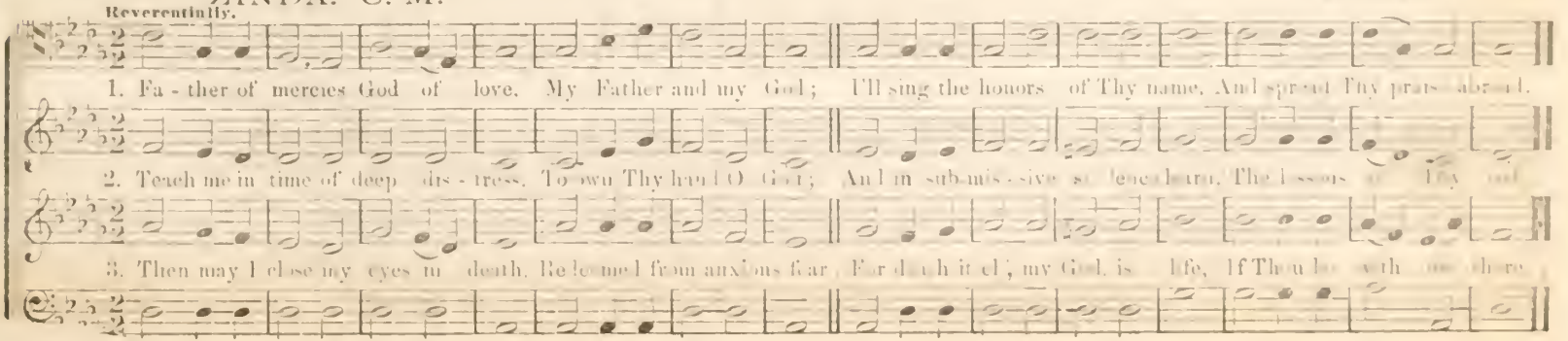


YELAM. C. M.



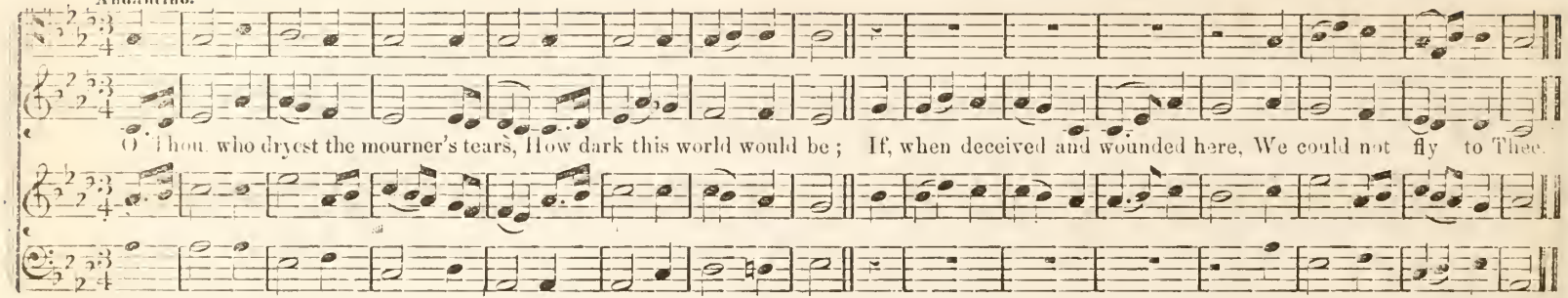
ZINDA. C. M.

C. M. WYMAN.



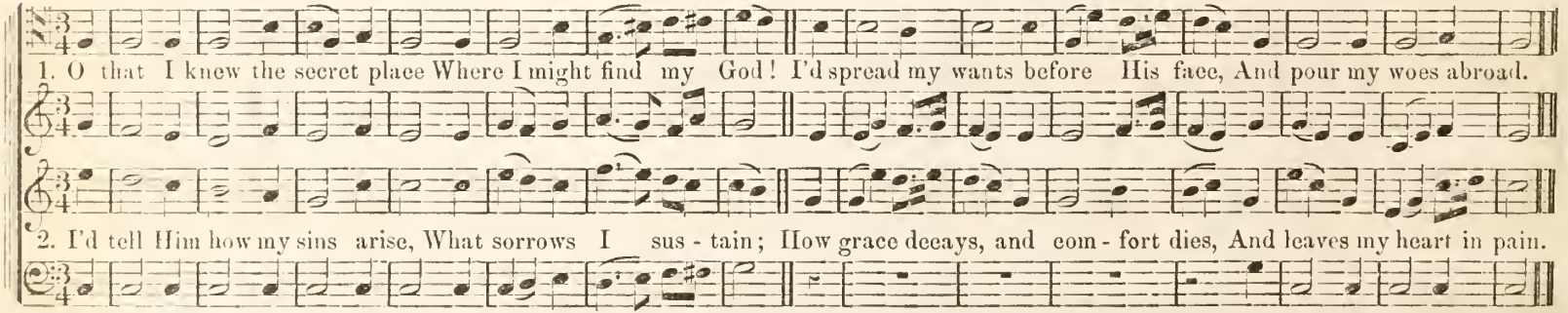
HARVILLE. C. M.

JAMES FLINT. From the "Shawm," by permission.



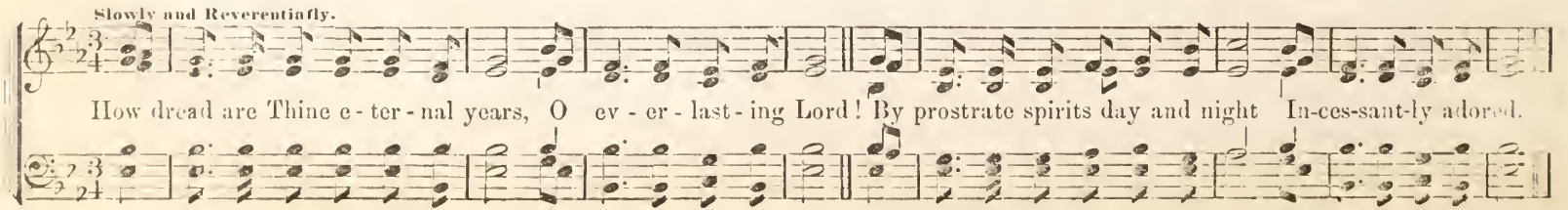
MICAH. C. M.

GREATOREX. From the "Shawm," by permission.



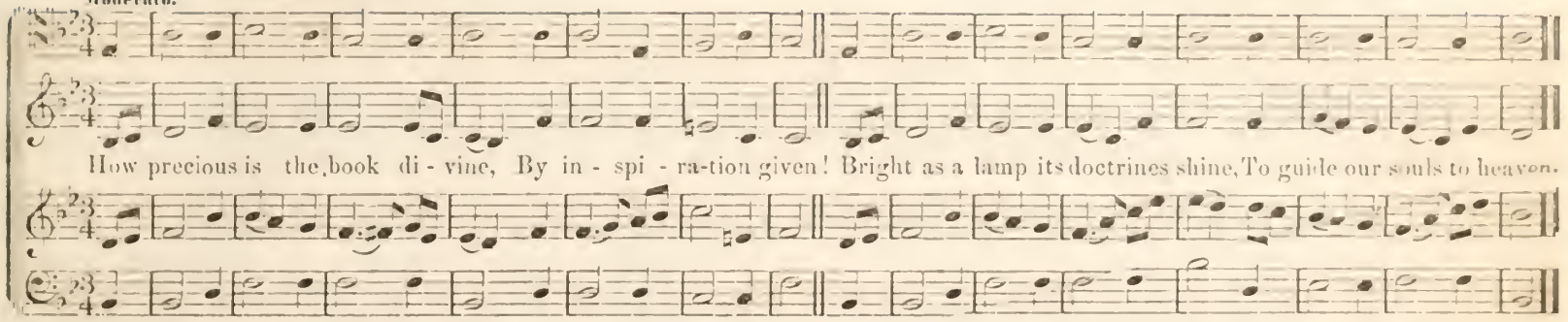
LYRA. C. M.

G. F. R. From the "Sabbath Bell," by permission.



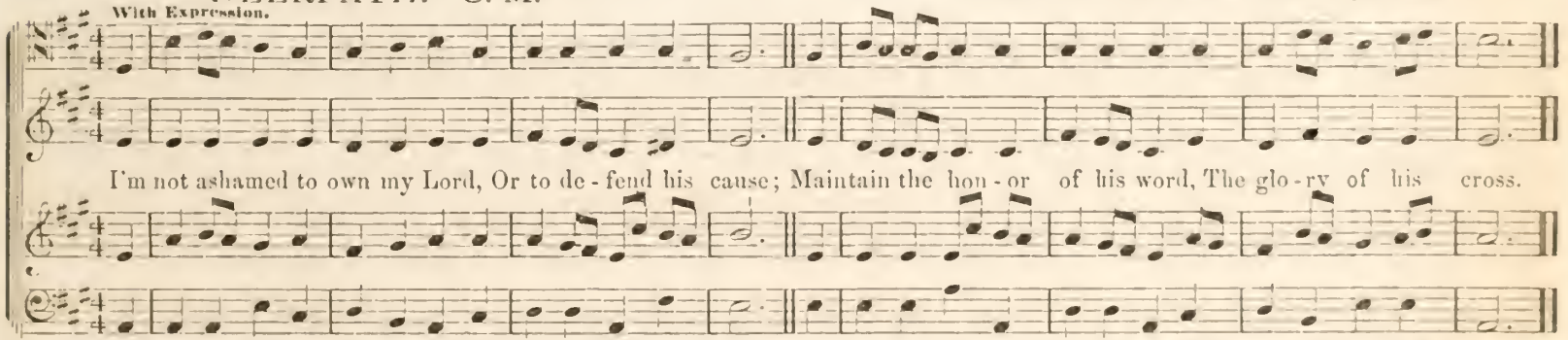
GUIDE. C. M.

H. W. J. From the "Coronet," by permission.



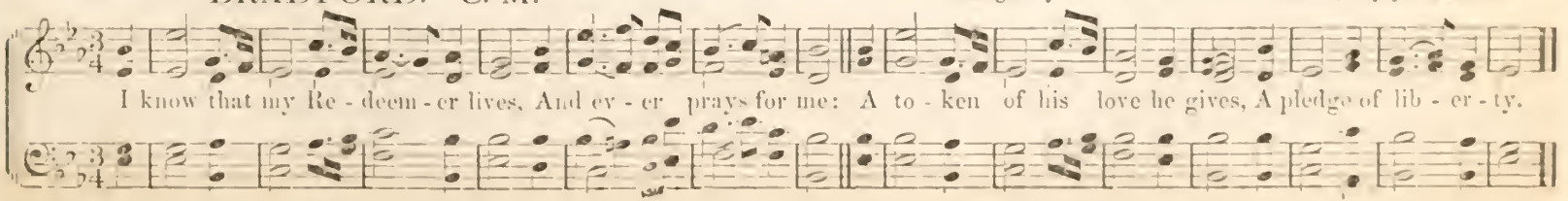
DEERPATH. C. M.

G. F. R. From the "Sabbath Bell," by permission.



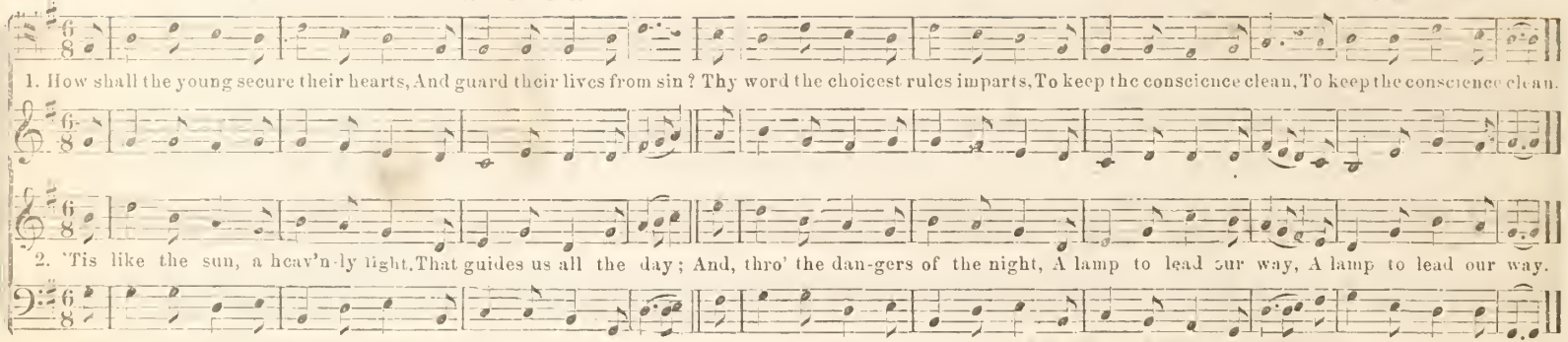
BRADFORD. C. M.

Arranged by G. F. R. From the "Shawm," by permission.



MONTCALM. C. M.

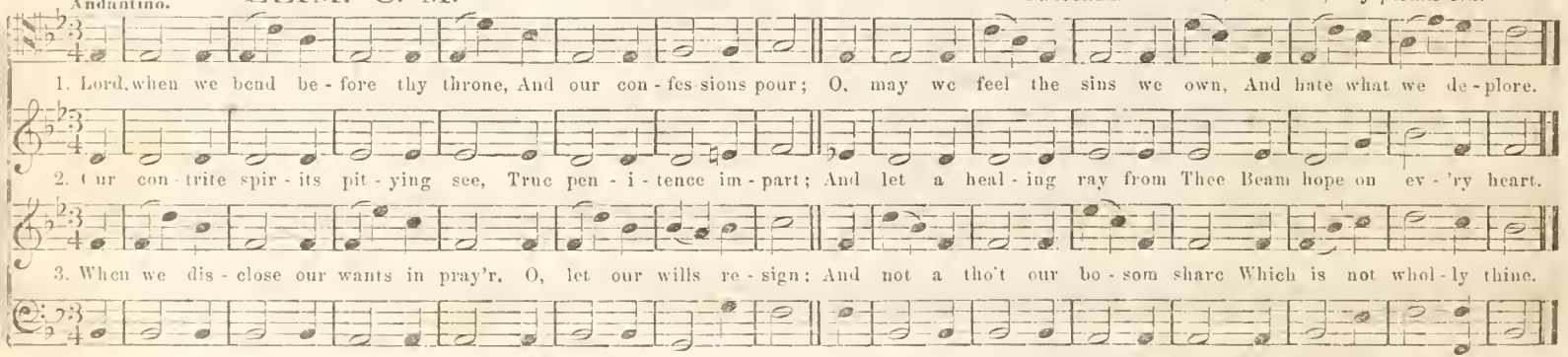
G. F. R. From the "Diapason," by permission.



ELIM. C. M.

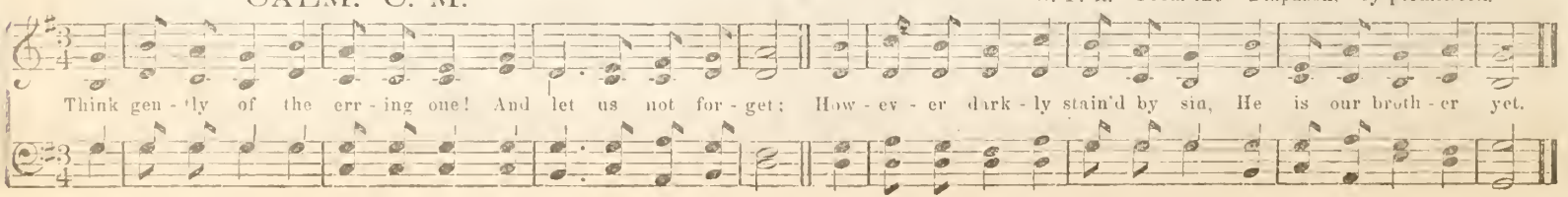
Andantino.

GERATOREX. From the "Shawm," by permission."



CALM. C. M.

G. F. R. From the "Diapason," by permission.



SILOAM.* C. M.

From the "Dulcimer,"
By permission of F. J. Huntington, N. Y.

J. B. Woodbury

With gentleness. Cres. and Dim. *(May be sung as a Quartett.—The small notes, [illegible] used, are intended for the [illegible] or some similar instrument.)*

1. By cool Si - lo - am's shad - y rill How fair the li - ly grows! How sweet the breath, be-neath the hill, Of Sha - ron's dew - y rose

2. Lo! such the child whose ear - ly feet The paths of peace have trod, Whose se - cret heart, with influence sweet, Is up - ward drawn to God

GLASGOW. C. M.

G. F. R. From the "Shawm," by permission.

Moderato.

1. A glo - ry gilds the sa - cred page, Ma - jes - tic, like the sun: It gives a light to ev - ery age: It gives, but bor-rows none.

2. The hand that gave it still sup-plies The gra - cious light and heat: Its truths up - on the na - tions rise: They rise, but ne - ver set

3. Let ev - er - last - ing thanks be thine For such a bright dis - play, As makes a world of dark - ness [illegible] With beams of [illegible]

*The effort was made to obtain some music in Mr. Woodbury's hand-writing, but without success. His many friends will, however, be glad to see attached to one of his most beautiful tunes a fac-simile of his autograph. See pages 338, 339 and 340, for fac-similes of the hand-writing of other prominent musical men.

SPIRES. C. M.

G. F. R. From the "Diapason," by permission.

SOLO, for Soprano Voice.

1. My soul, how love - ly is the place To which thy God re - sorts! 'Tis heav'n to see his smil - ing face, Tho' in his earth - ly courts.

2. There the great Mon-arch of the skies His sav - ing pow'r dis - plays; And light breaks in up - on our eyes With kind and quick-'ning rays.

3. With his rich gifts the heav'n-ly Dove De-scends and fills the place; While Christ re-veals his won-drous love, And sheds a - broad his grace.

VARINA. C. M. Double.

G. F. R. From the "Sabbath Bell," by permission.

Not too fast.

1. There is a land of pure de - light, Where saints im - mor - tal reign; In - fi - nite day ex - cludes the night, And pleas ures ban - ish pain.

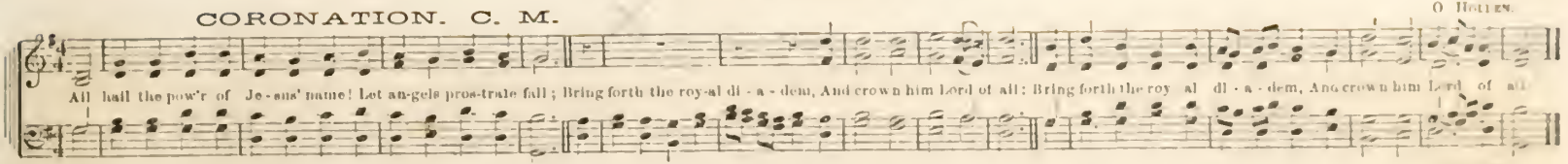
3. Sweet fields, be yond the swell - ing flood, Stand dress'd in liv - ing green; So to the Jews old Ca-naan stood, While Jor - dan roll'd be - tween.

2. There ev - er - last - ing spring a - bides, And nev - er - with-'ring flow'rs; Death, like a nar - row sea, di - vides This heav'n ly land from ours.

4 But tim - 'rous mor - tals start and shrink To cross this nar - row sea; And lin - ger, shiv-'ring on the brink, And fear to launch a - way.

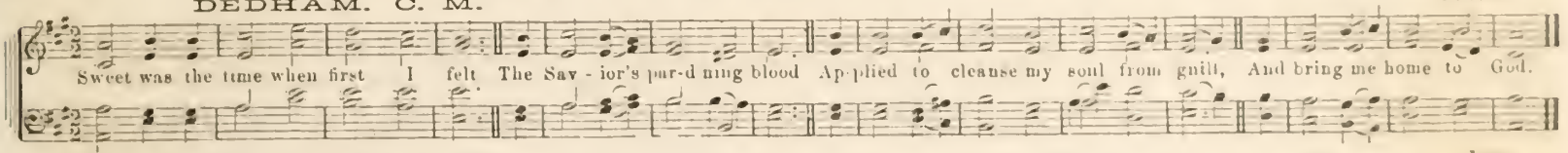
CORONATION. C. M.

O Holden.



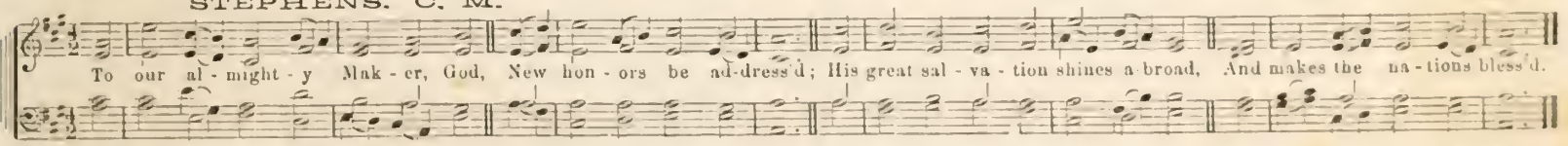
DEDHAM. C. M.

Gardiner.



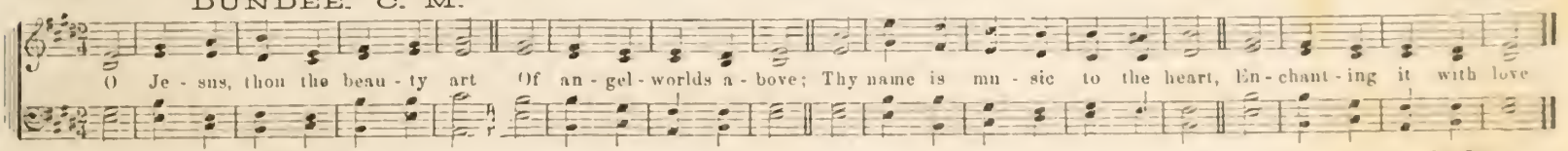
STEPHENS. C. M.

Jones.



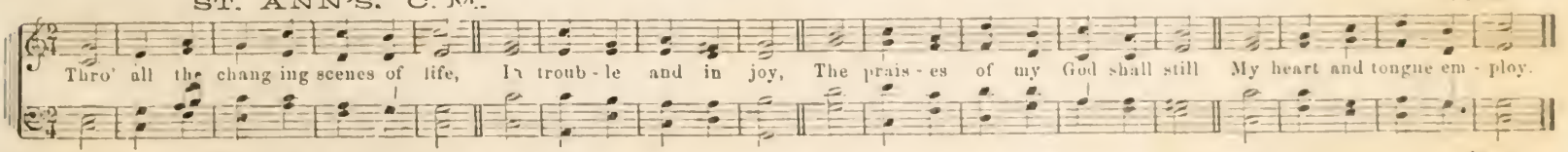
DUNDEE. C. M.

Scottish.



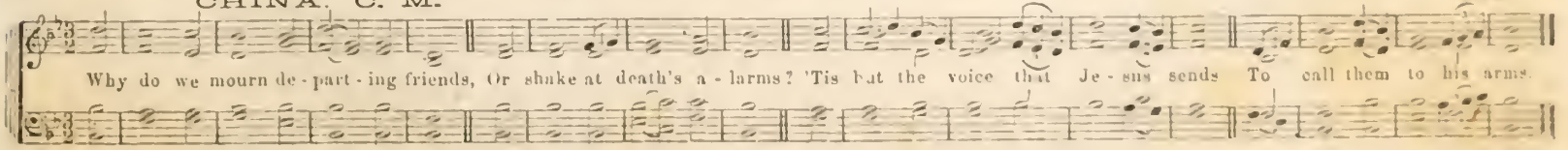
ST. ANN'S. C. M.

Dr. Croft.



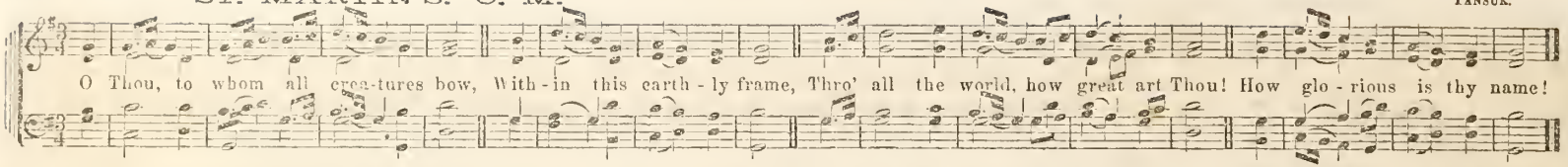
CHINA. C. M.

Swan.



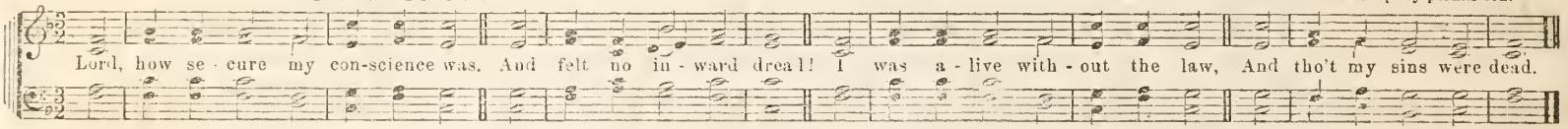
ST. MARTIN'S. C. M.

TANSUR.



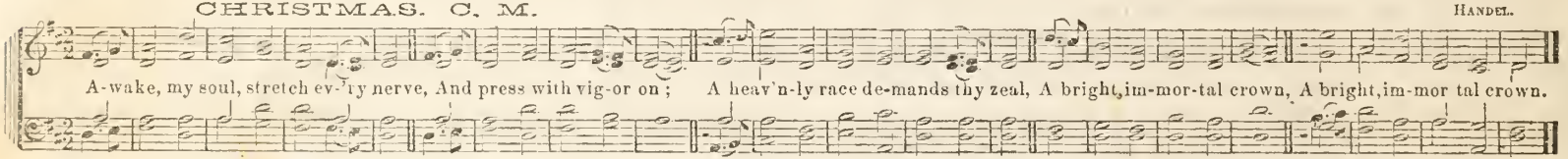
MARLOW. C. M.

From "CARMINA SACRA," by permission.



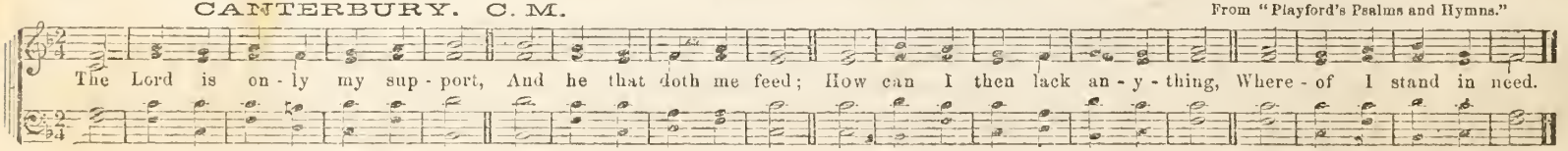
CHRISTMAS. C. M.

HANDEL.



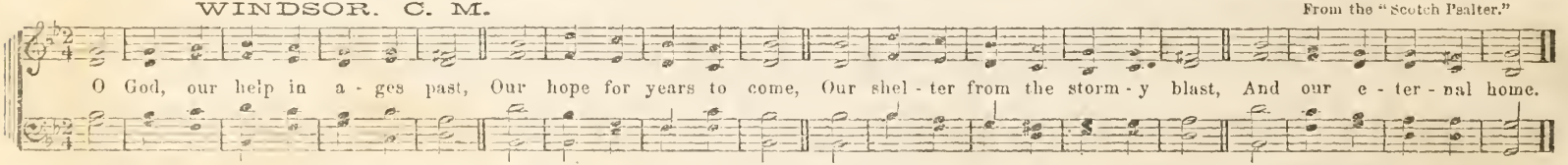
CANTERBURY. C. M.

From "Playford's Psalms and Hymns."



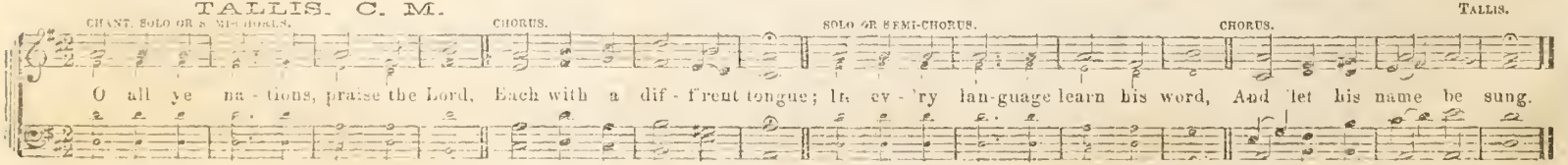
WINDSOR. C. M.

From the "Scotch Psalter."

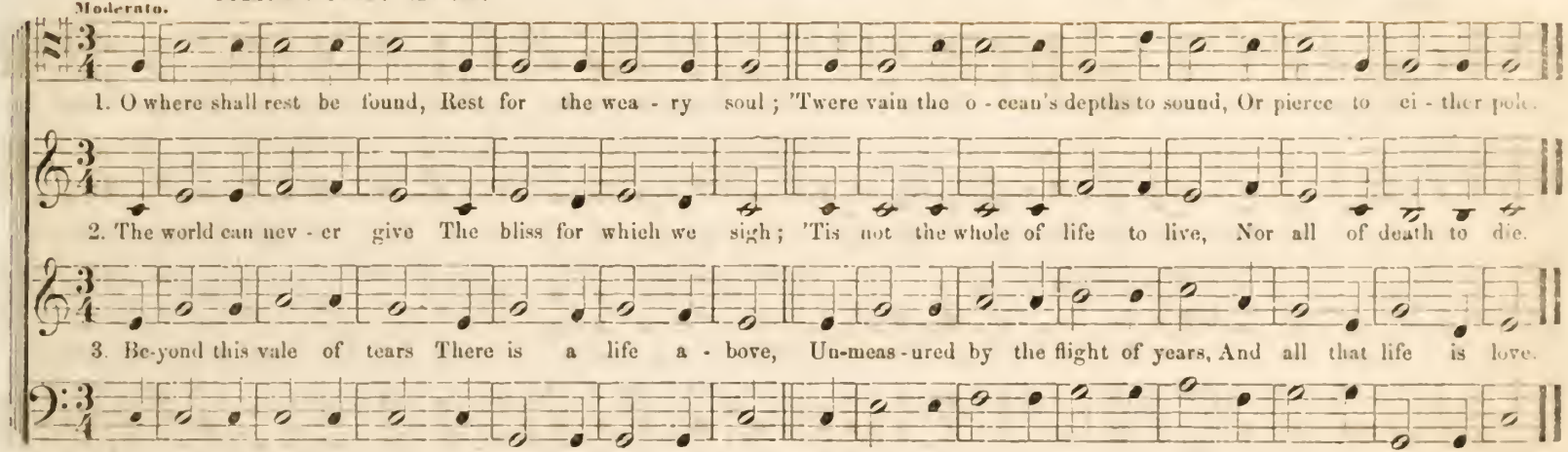


TALLIS. C. M.

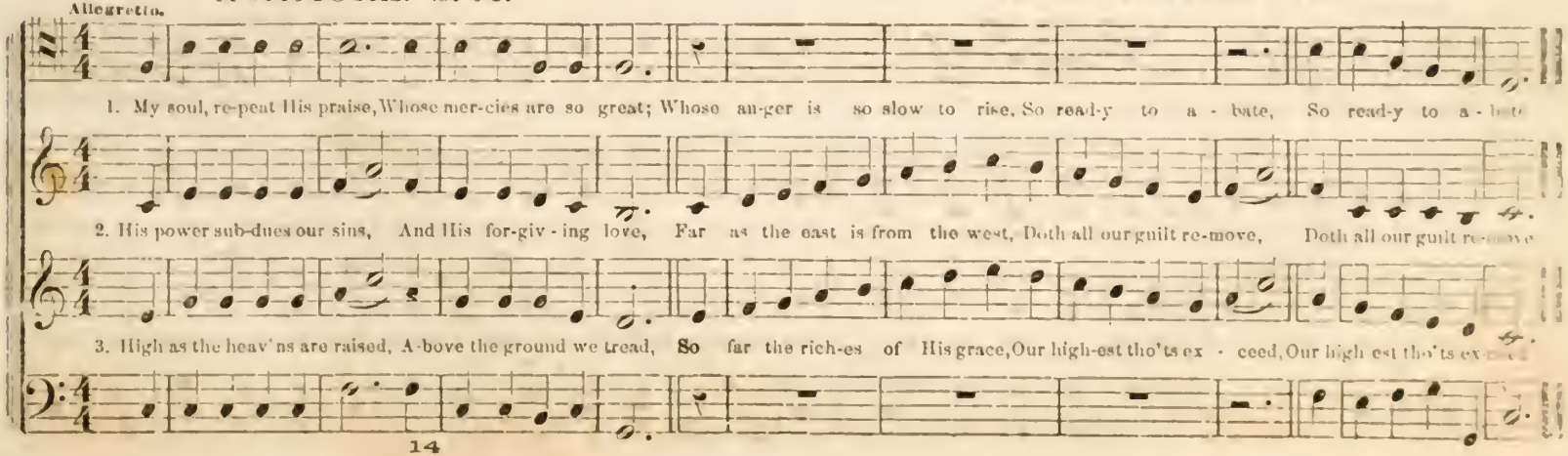
TALLIS.



ALMOND. S. M.

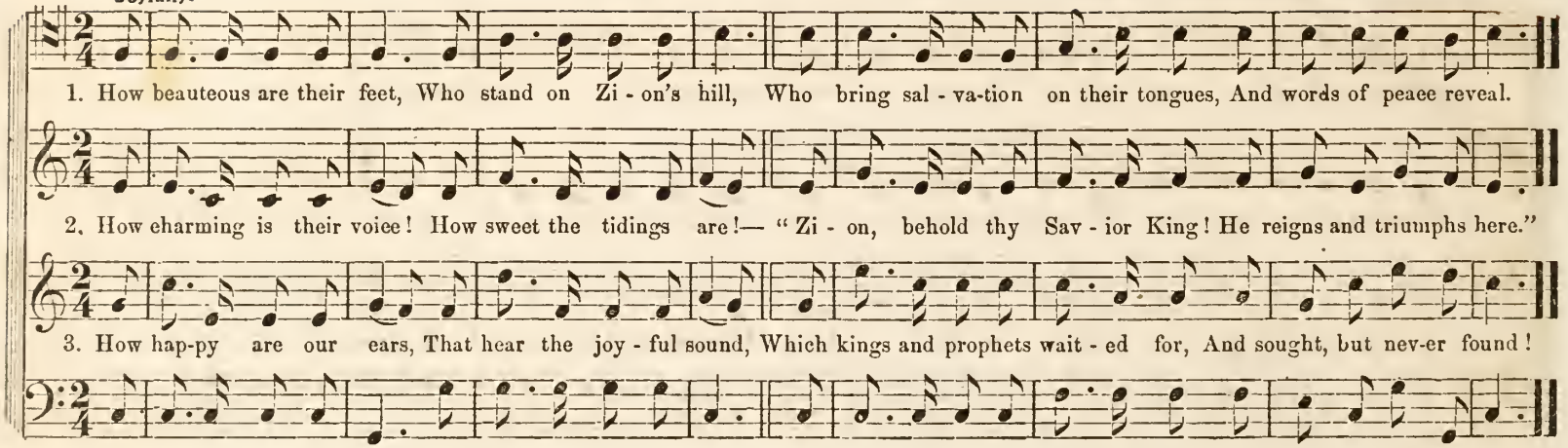


ASHMORE. S. M.



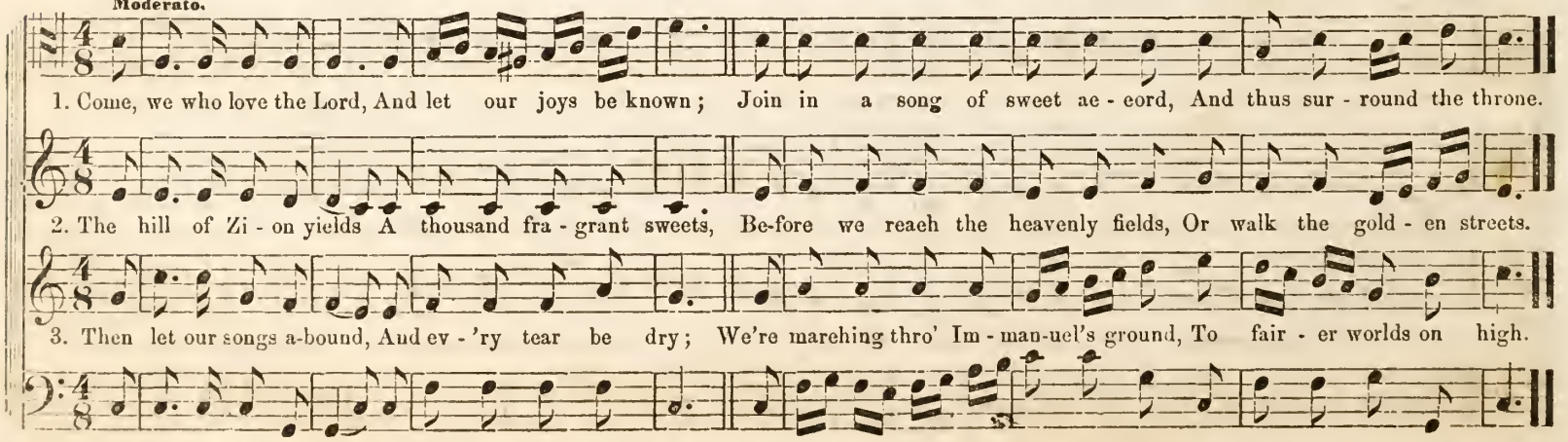
BARONE. S. M.

Joyfully.



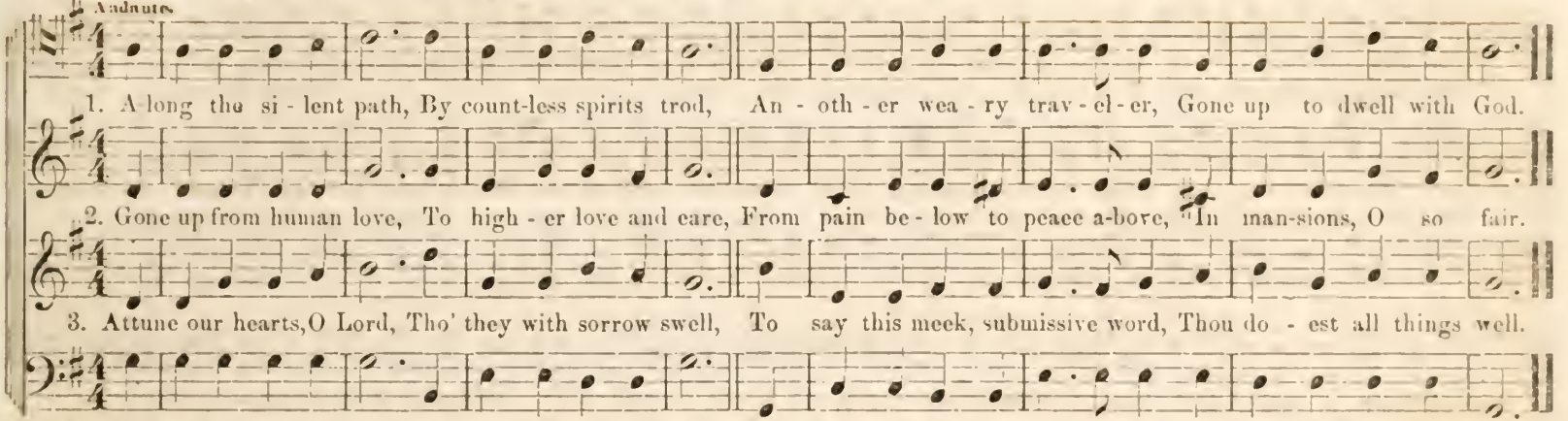
BALLENTINE. S. M.

Moderato.

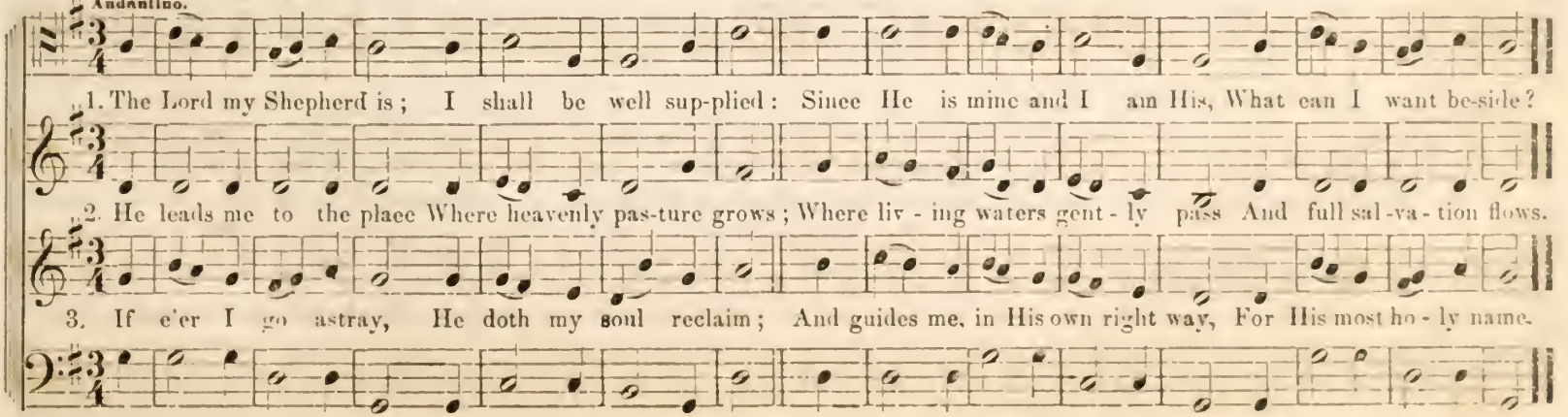


CLARE, or, Along the Silent Path. S. M. (*New Hymn.*)

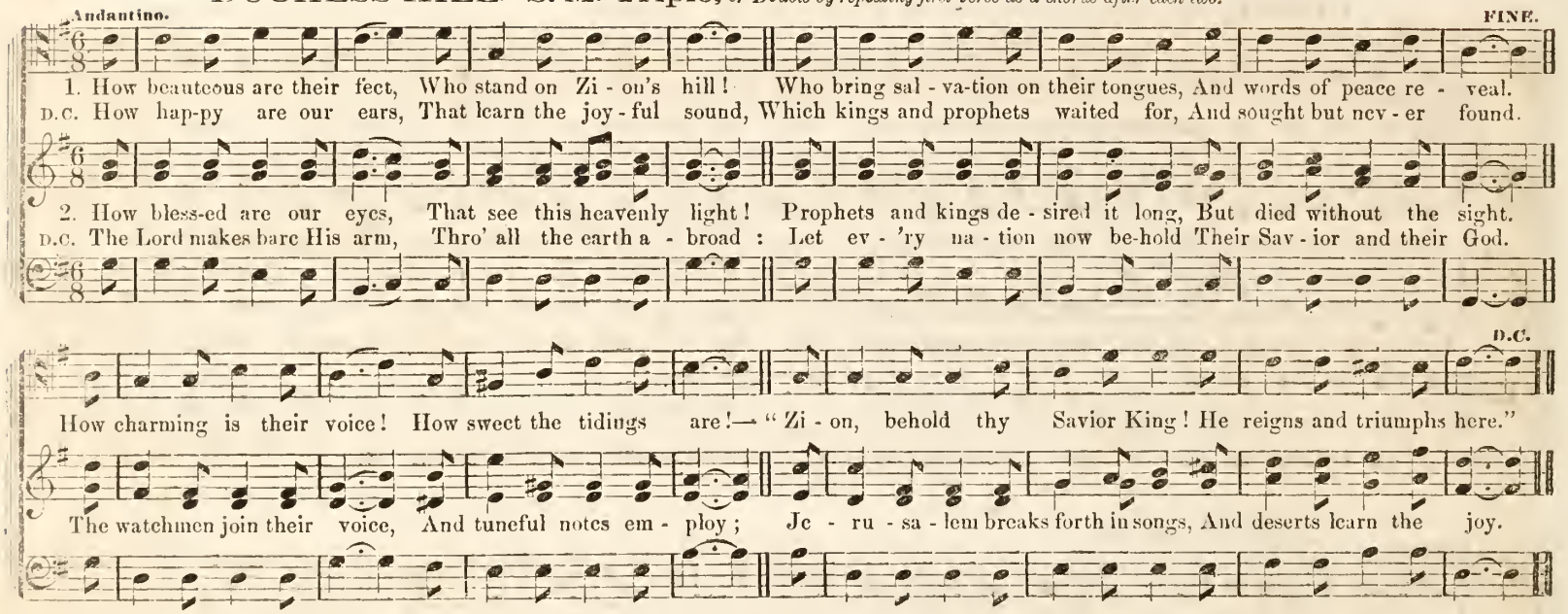
F. W. Root.



CLYMER. S. M.

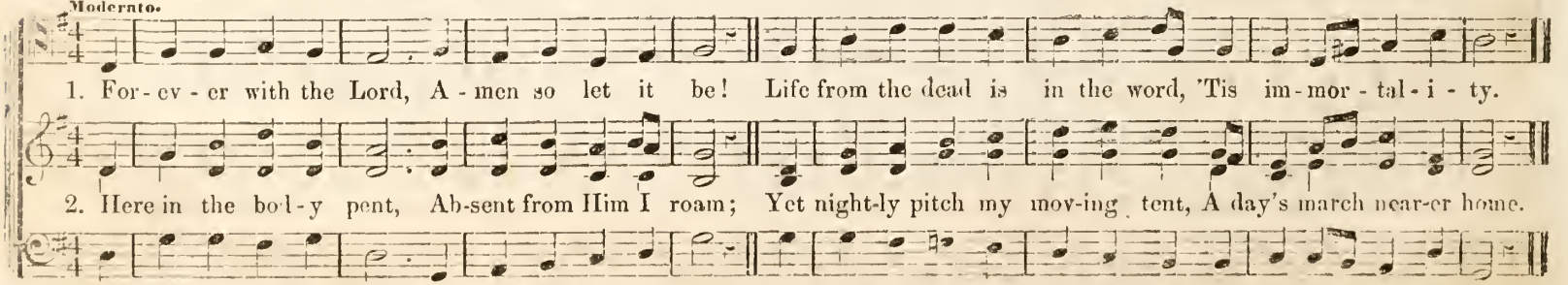


DUCHESS HILL. S. M. Triple, *or Double by repeating first verse as a chorus after each two.*



DEAR HOME. S. M.

T. Martin Towne.



EARLY MORN. S. M.

Two kinds of time.

1. Give to the winds thy fears; Hope on, be not dismayed; God hears thy sighs and counts thy tears; God shall lift up thy head.

2. Thro' waves and clouds and storms, He gently clears thy way: Wait thou His time: the dark-est night Shall end in brightest day

EMELIA. S. M.

Allegretto.

1. Sweet is the work, O Lord, Thy glo-rious acts to sing, To praise Thy name and hear Thy word, And grateful offerings bring

2. Sweet, at the dawning light, Thy boundless love to tell, And when approach the shades of night, Still on the theme to dwell.

FAIR ISLAND. S. M.

C. M. Wyman.

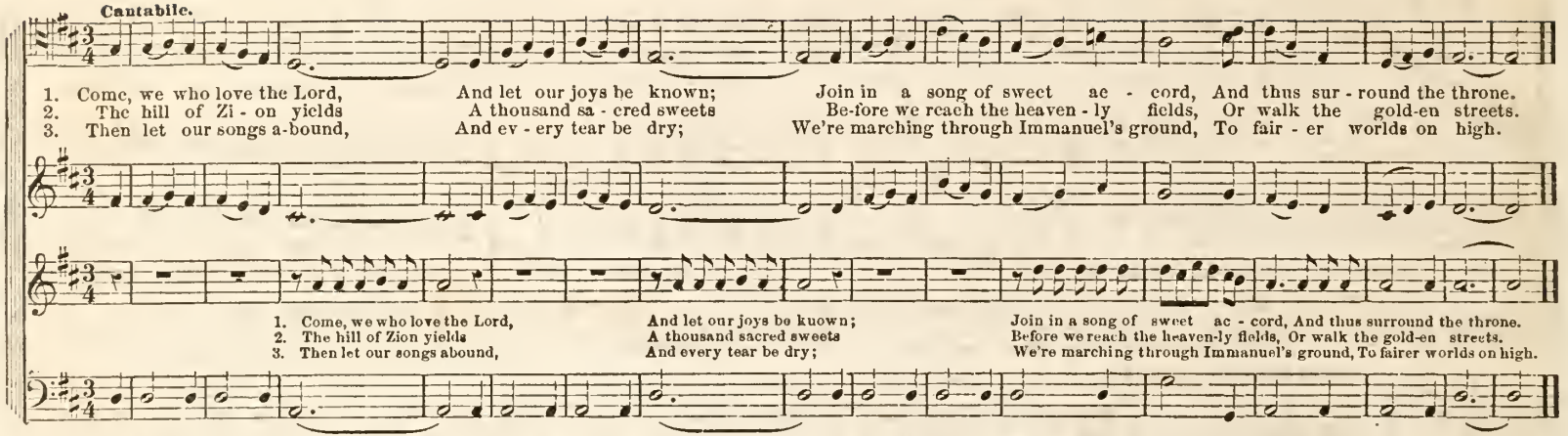
Firmly.

1. I stand on Zion's mount, And view my starry crown; No power on earth my faith can shake, Nor hell can thrust me down.

2. The lofty hills and towers,
That lift their heads on high,
Shall all be leveled low in dust—
Their very names shall die.

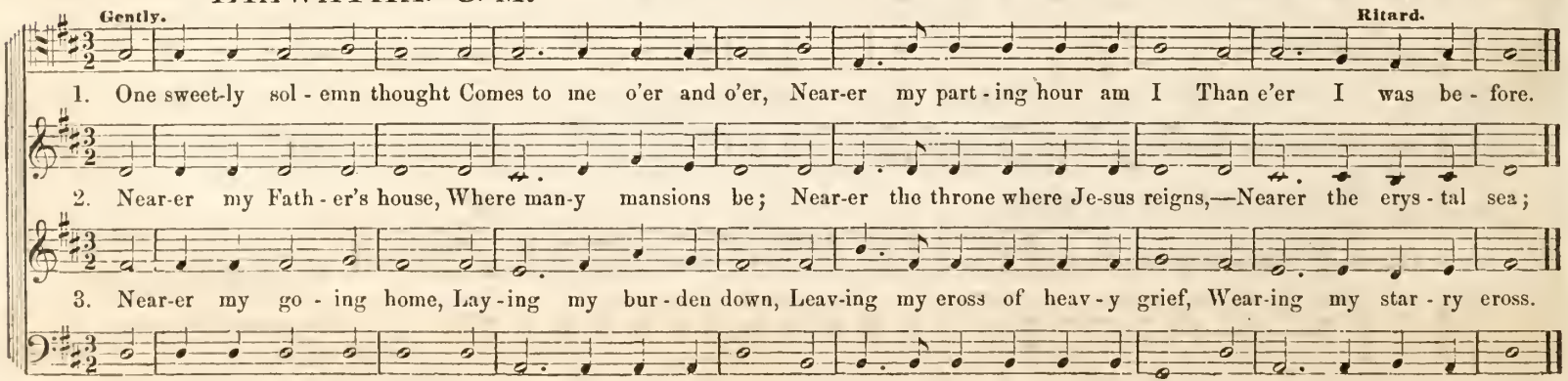
3. The vaulted heavens shall fall,
Built by Jehovah's hands;
But firmer than the heavens, the Rock
Of my salvation stands.

GOLDEN CITY. S. M.

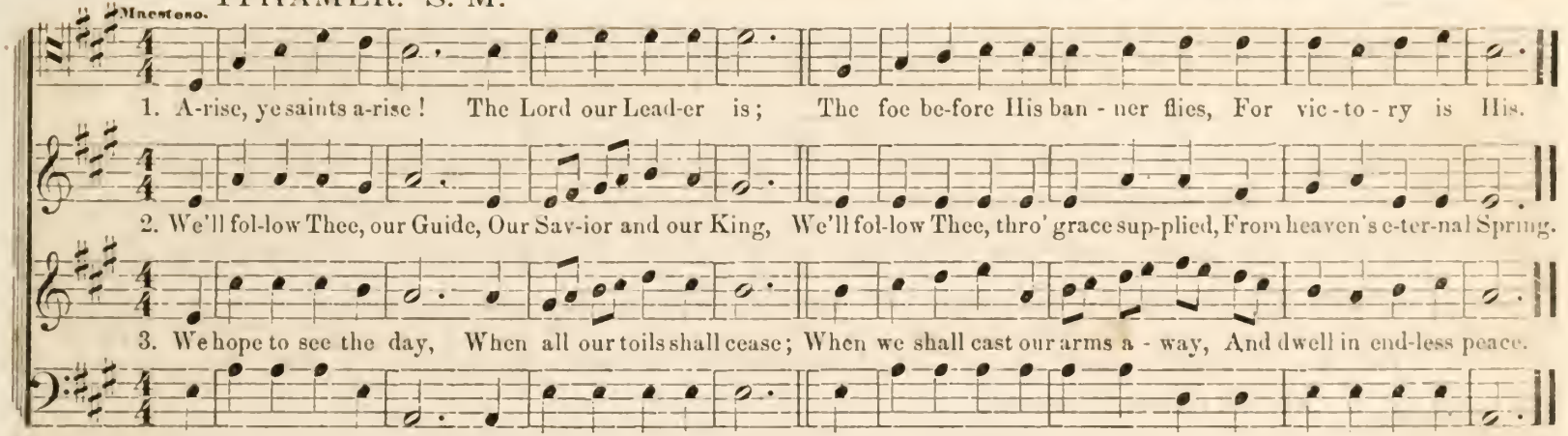


HIAWATHA. C. M.

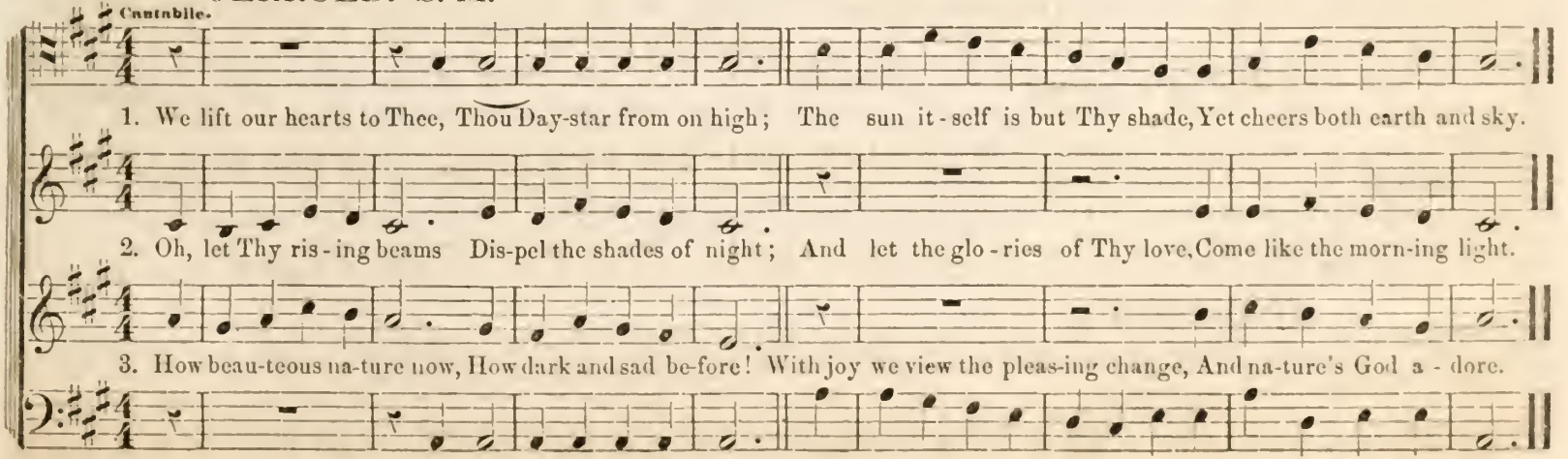
W. Irving Hartshorn.



ITHAMER. S. M.



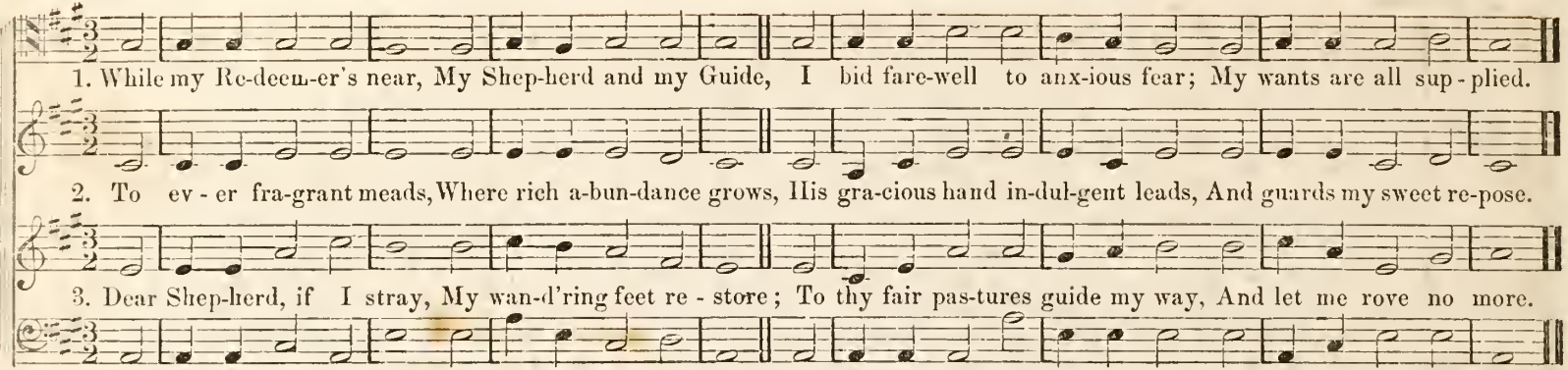
JERROLD. S. M.



JULIAN. S. M.

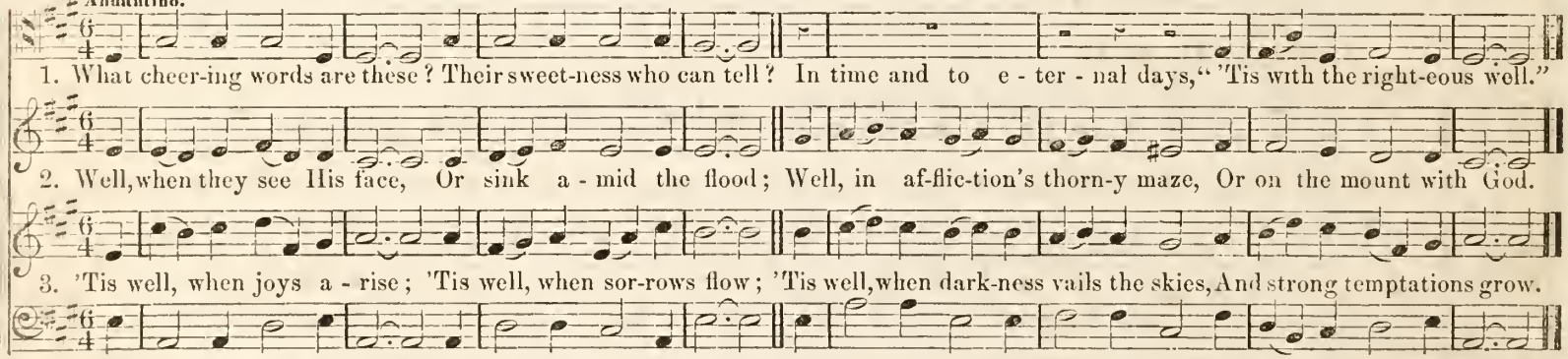
N. D. Coon.

Moderato.



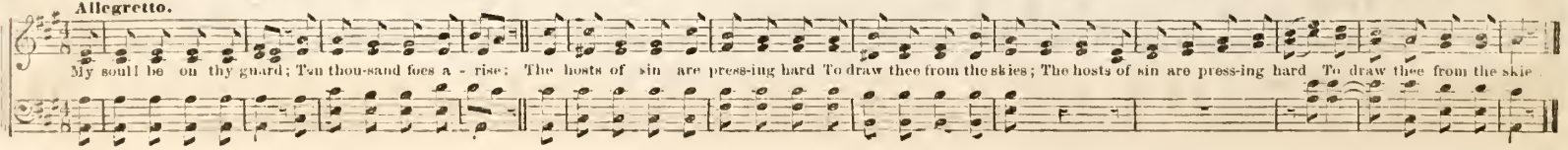
JUNALISKA. S. M.

Andantino.

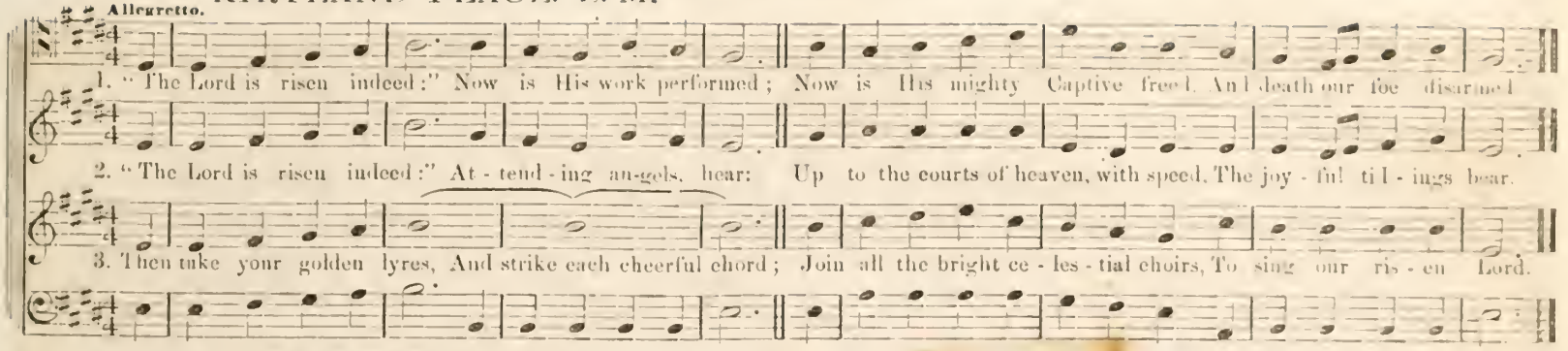


KEYESVILLE. S. M.

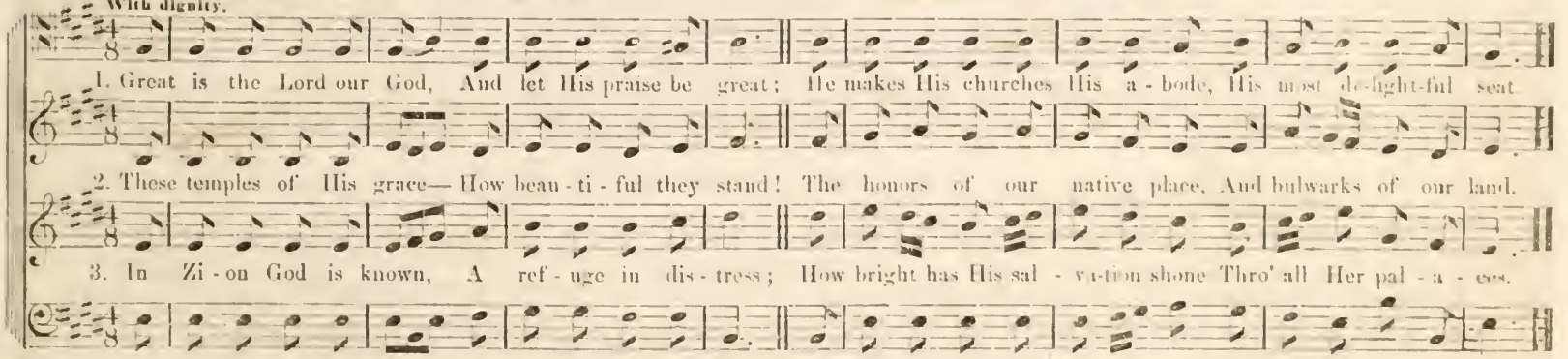
Allegretto.



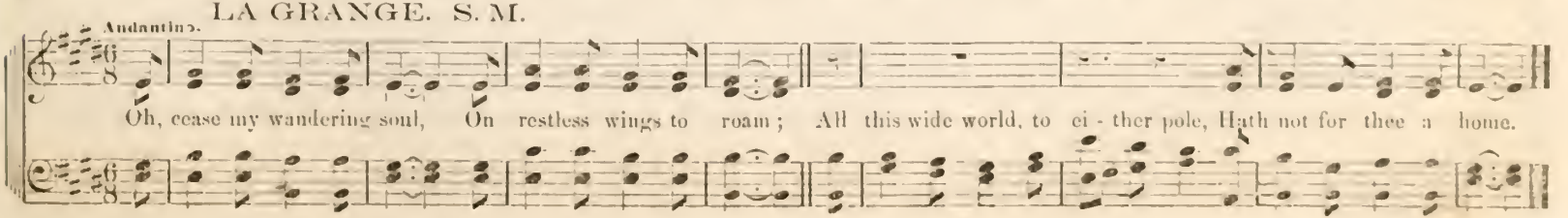
KIRTLAND PLACE. S. M.



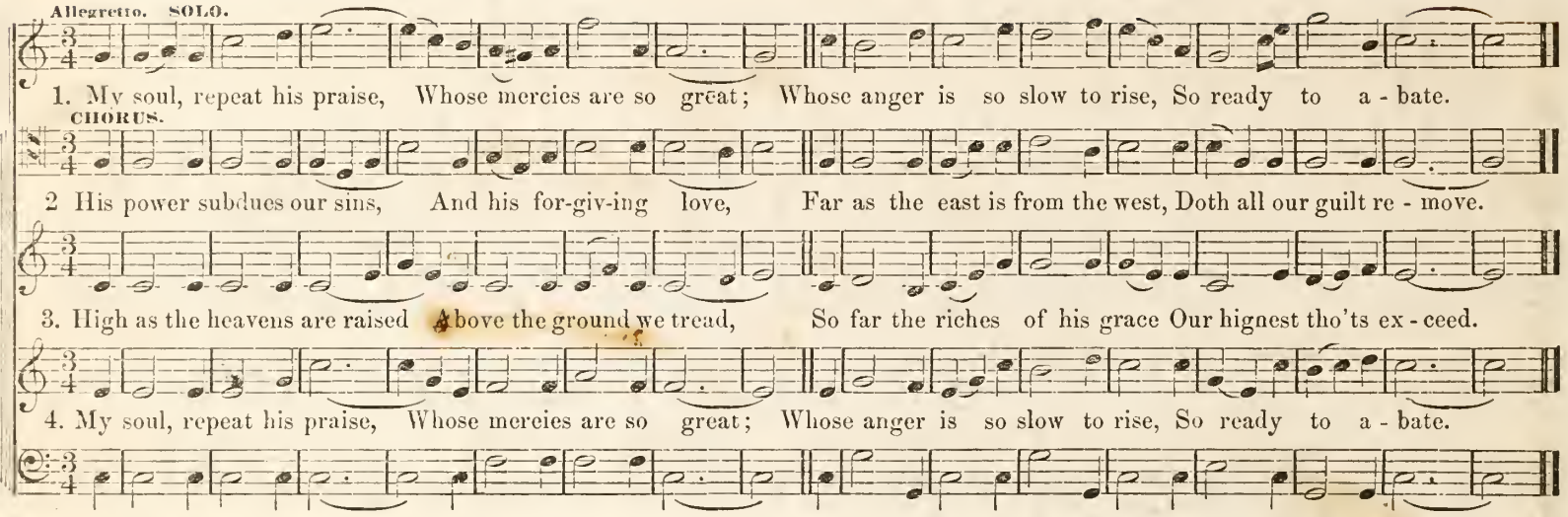
LAKE STREET. S. M.



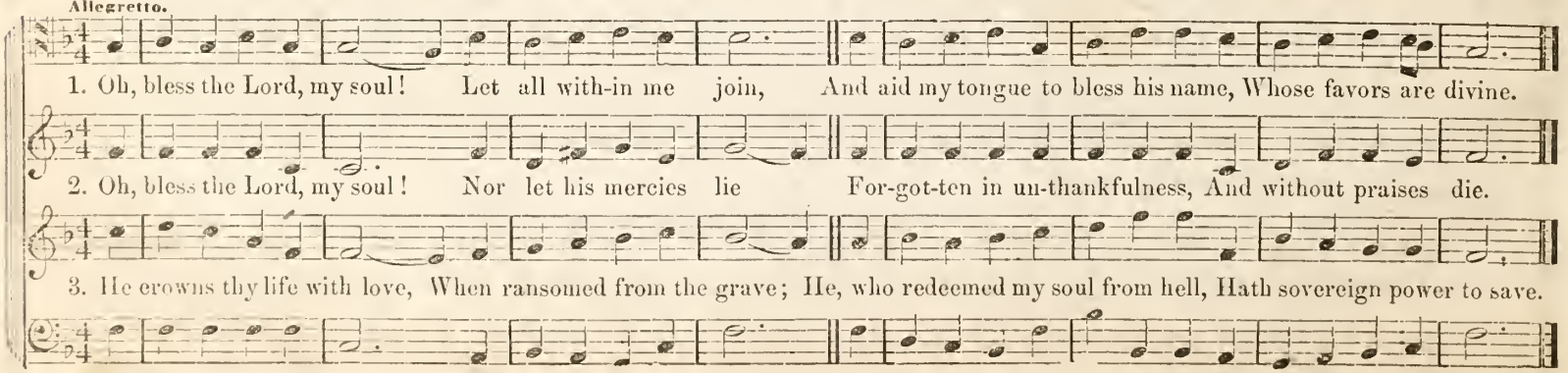
LA GRANGE. S. M.



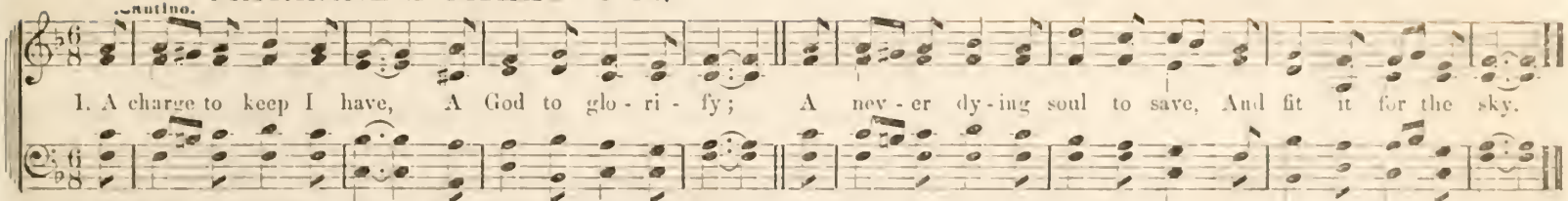
LONGFELLOW. S. M.



LIGONIER. S. M.

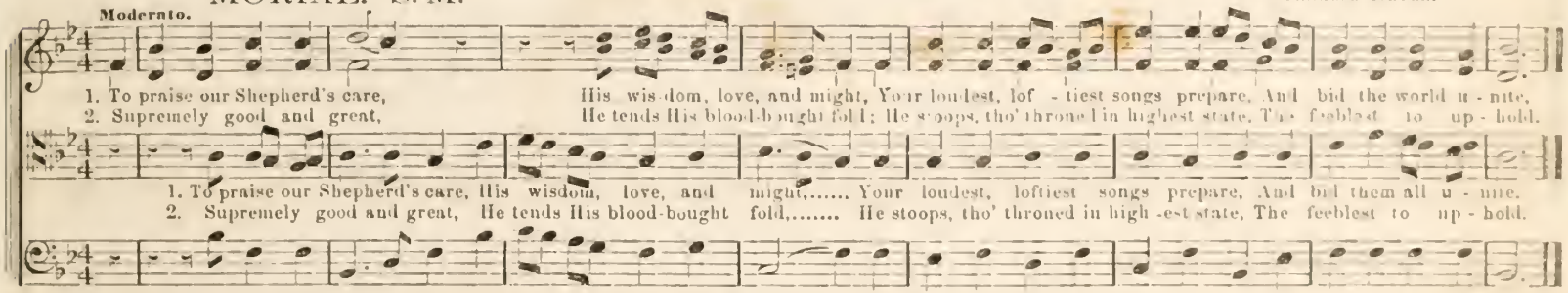


MARLAND'S MILLS. S. M.



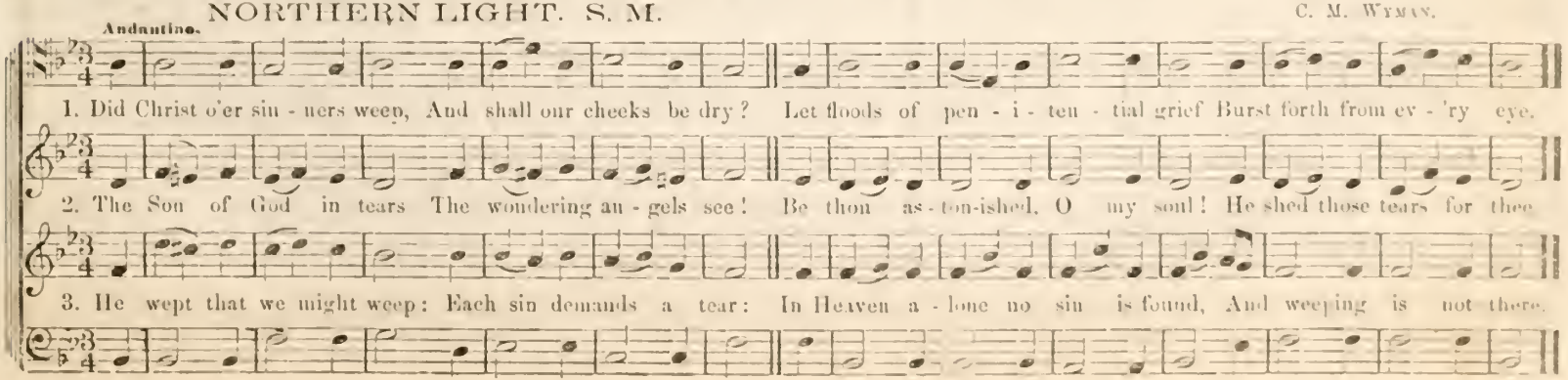
MORIAL. S. M.

CHARLES HEYER.

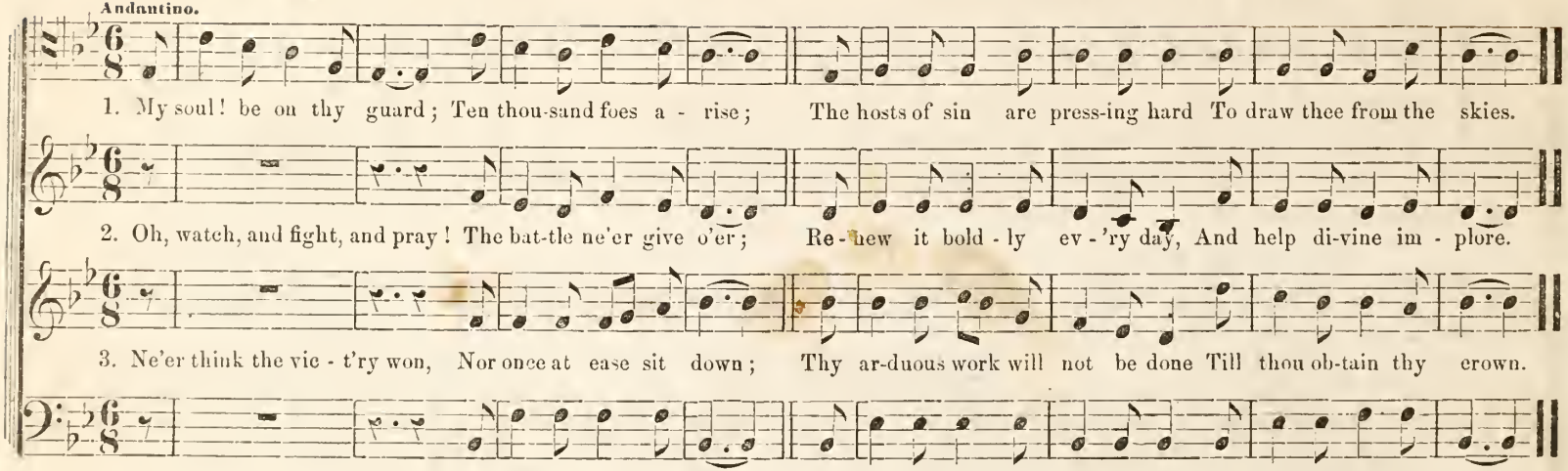


NORTHERN LIGHT. S. M.

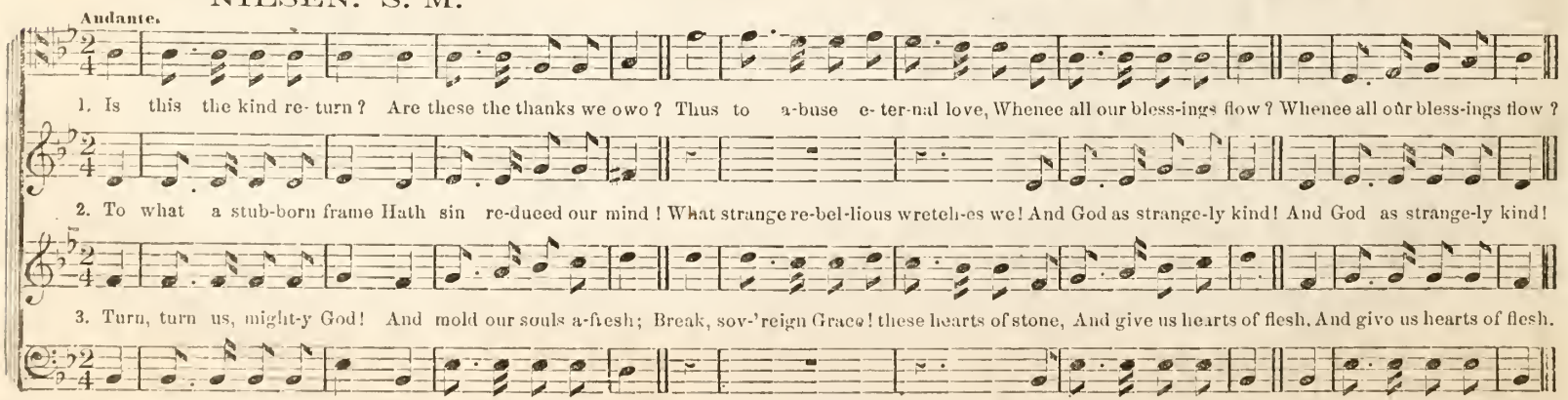
C. M. WYMAN.



NEWHOPE. S. M.

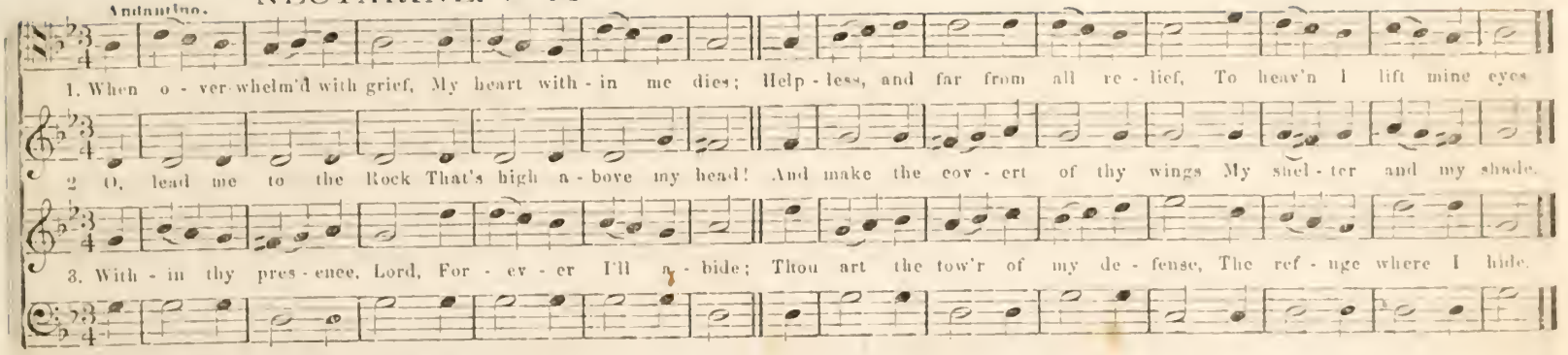


NILSEN. S. M.



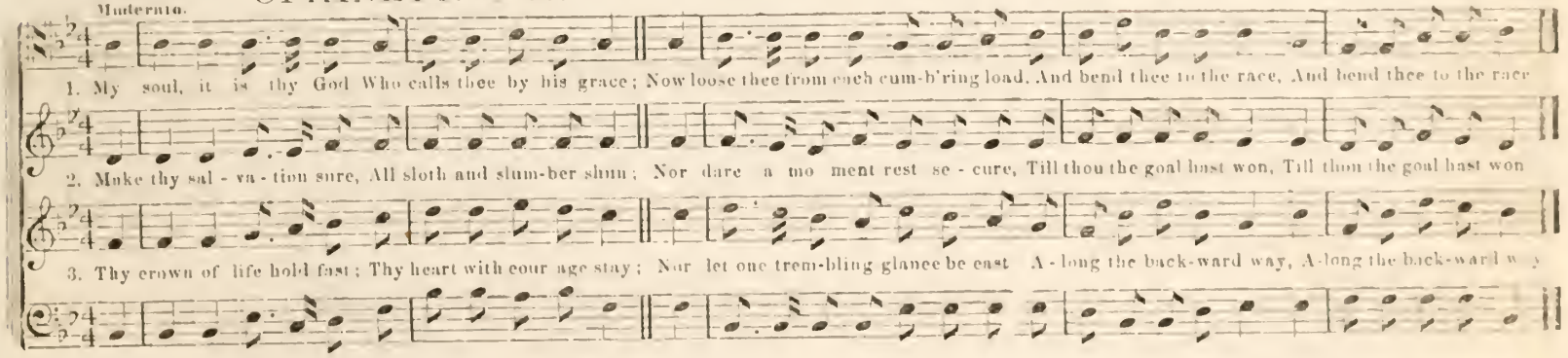
NECTARINE. S. M

Andantino.



OPHINETT. S. M.

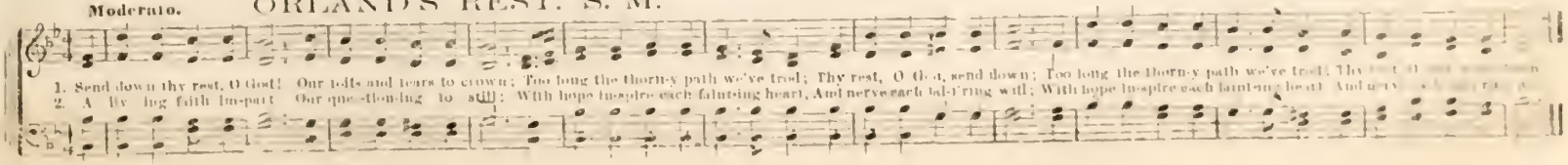
Moderato.



ORLAND'S REST. S. M.

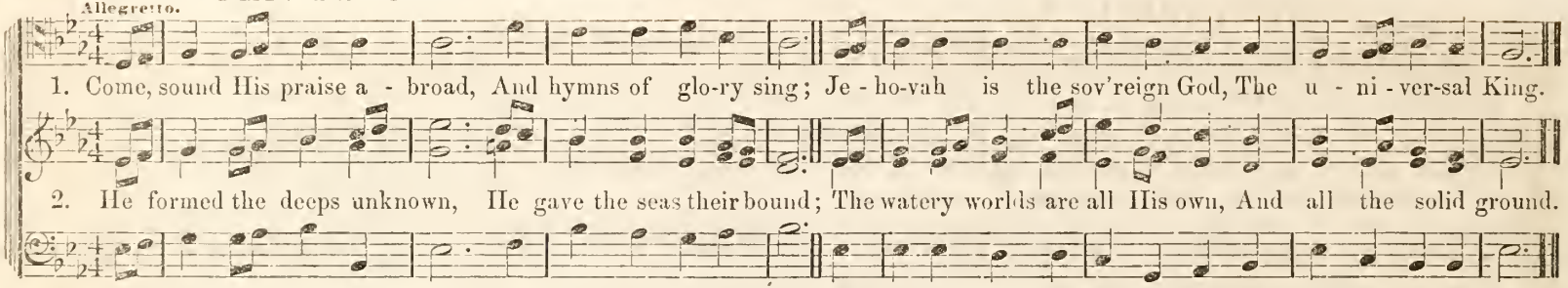
Moderato.

J. R. MURRAY



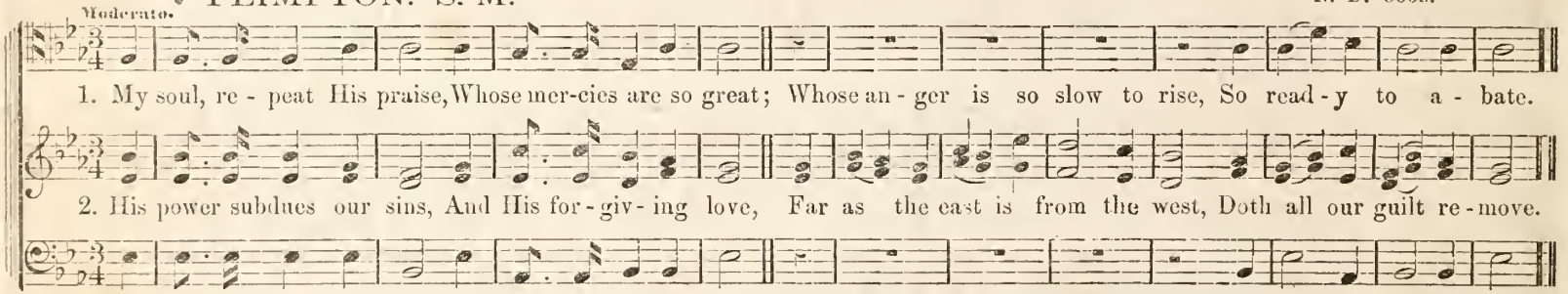
OLIVER. S. M.

F. W. Root.

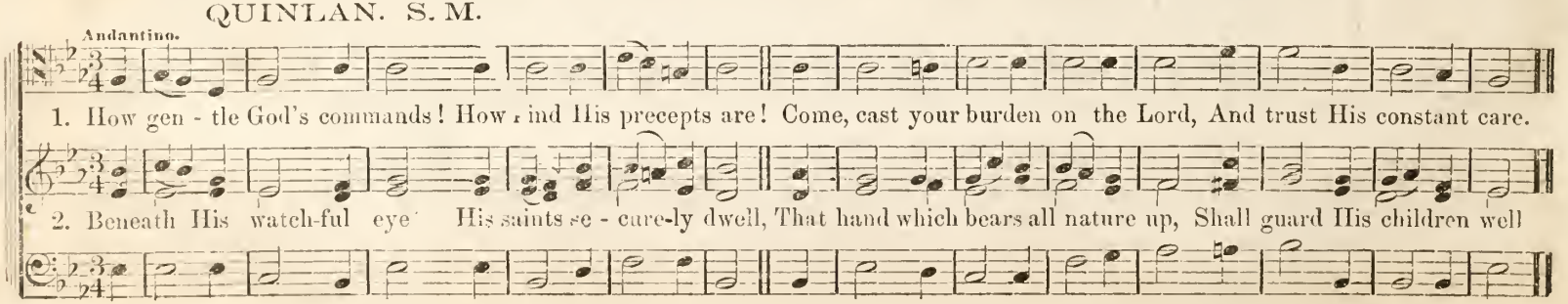


PLIMPTON. S. M.

N. D. Coon.



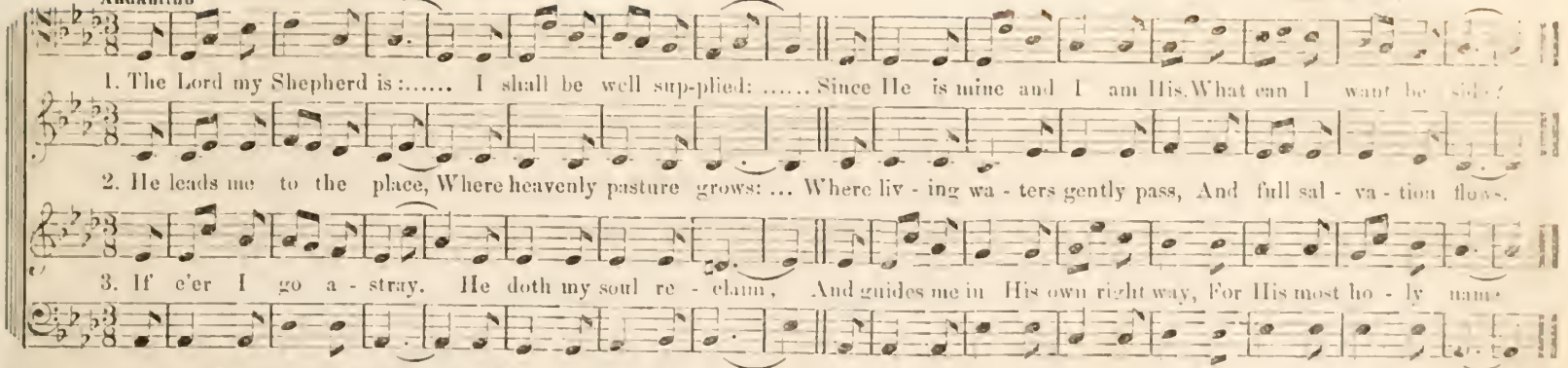
QUINLAN. S. M.



RHINELAND. S. M.

Andantino

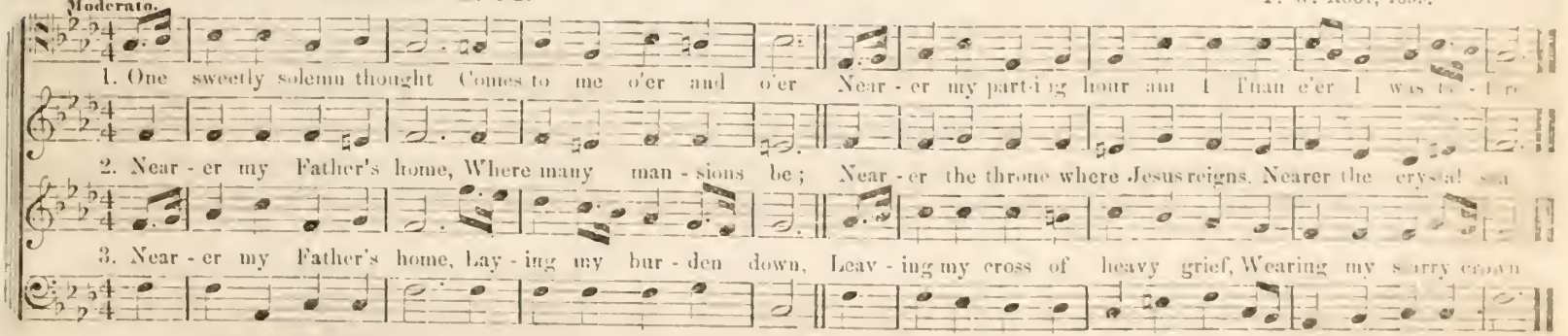
CHARLES HUTT.



SCHUMANN. S. M.

Moderato.

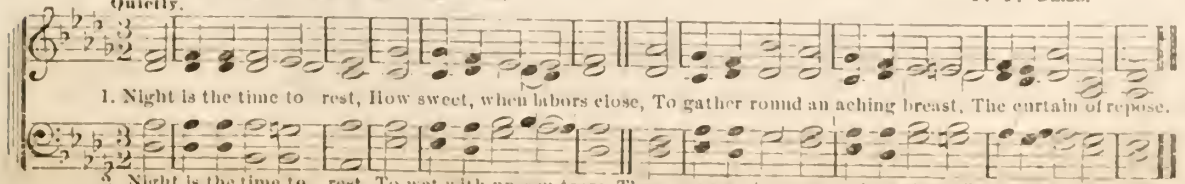
F. W. ROOT, 1859.



TOURJEE. S. M.

Quietly.

P. P. BLISS.



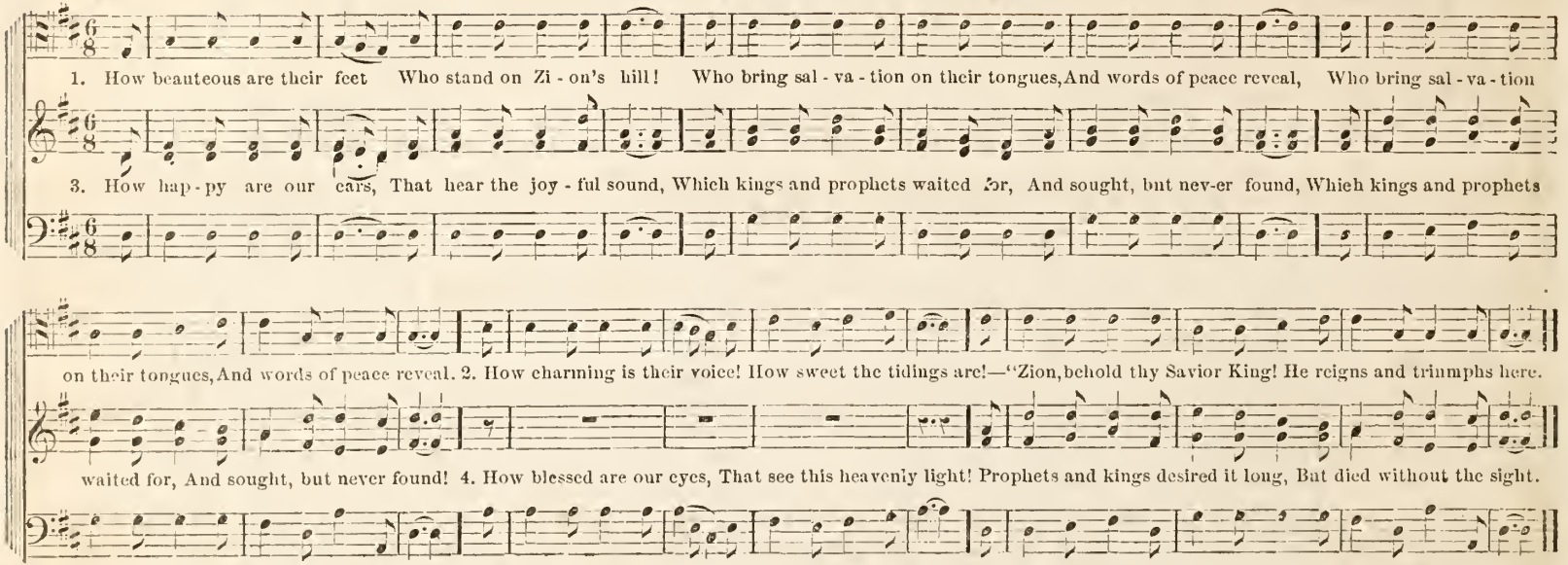
3. Night is the time to pray,
Our Savior oft withdrew
To desert mountains far away
So will His followers do.

4. Night is the time for death,
When all around is peace,
Calmly to yield the weary breath,
From sin and suffering cease.

CHAPLET. S. M.

Moderato.

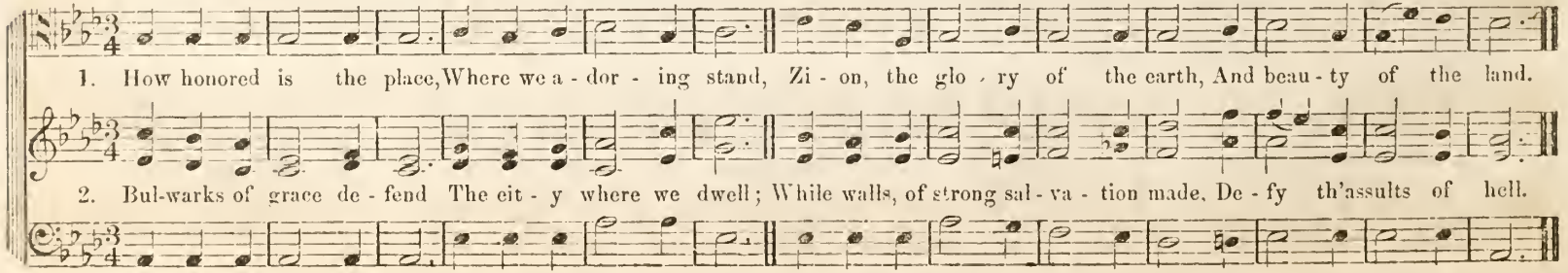
G. F. R. From the "Diapason" by permission.



GREENWOOD. S. M.

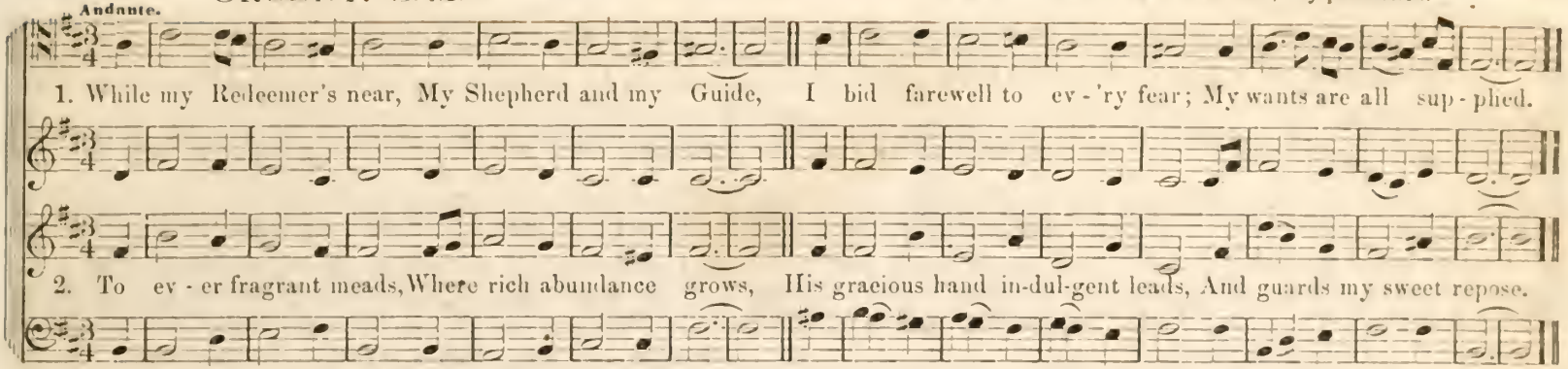
Andantino.

J. E. Sweetser. From the "Sabbath Bell" by permission.



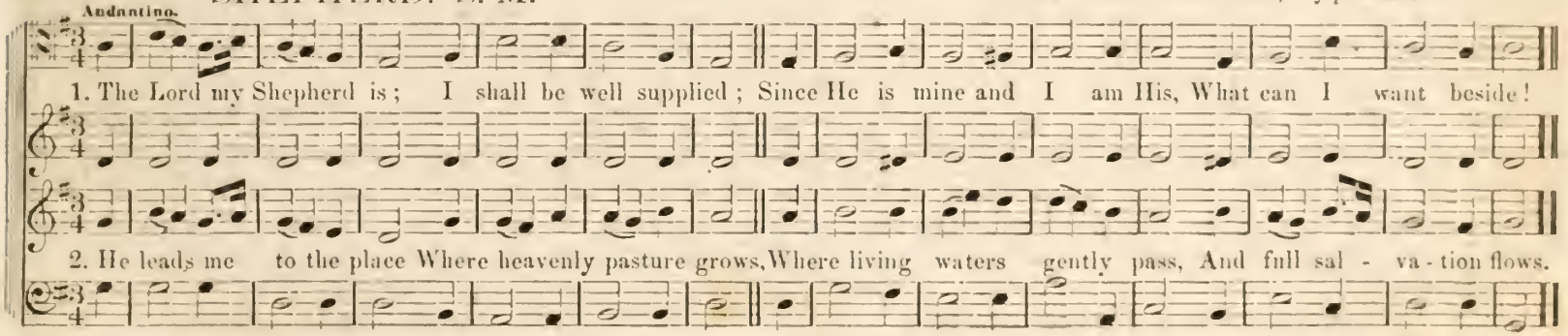
CROSBY. S. M.

G. F. R. From "The Sabbath Bell," by permission.



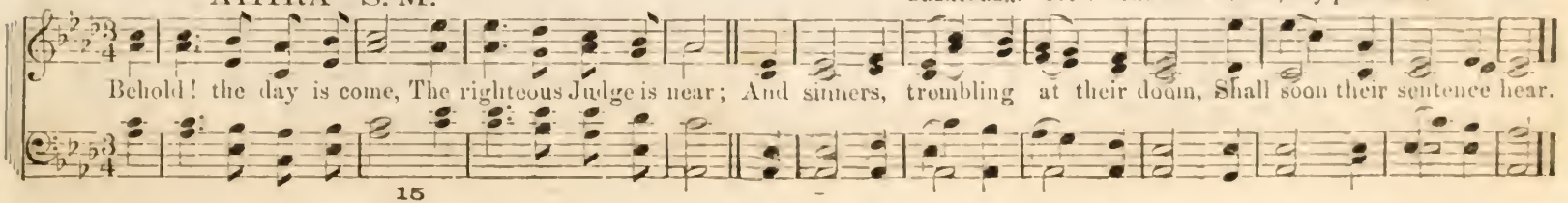
SHEPHERD. S. M.

G. F. R. From "The Coronet," by permission.



AHIRA S. M.

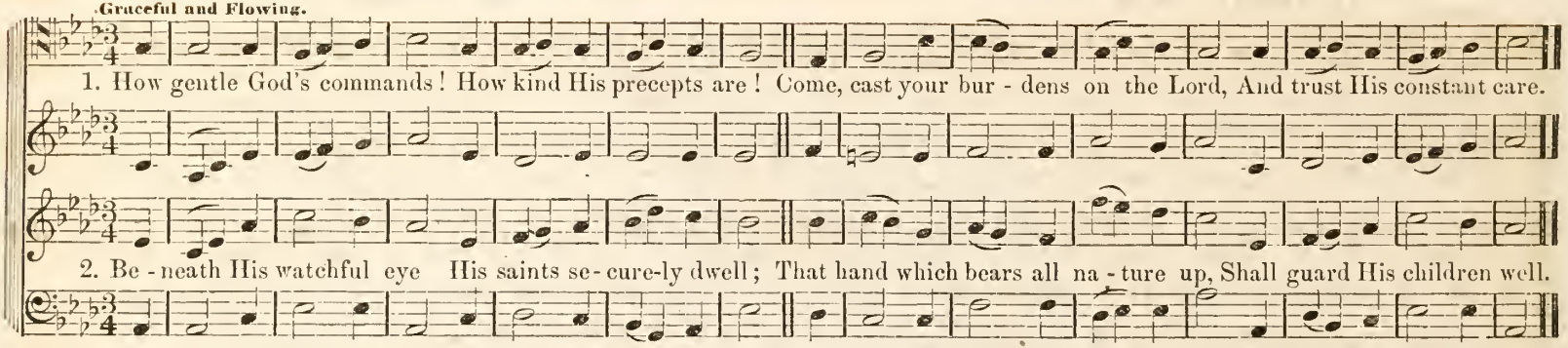
GREATOREX. From "The Sabbath Bell," by permission.



EVLEEN. S. M.

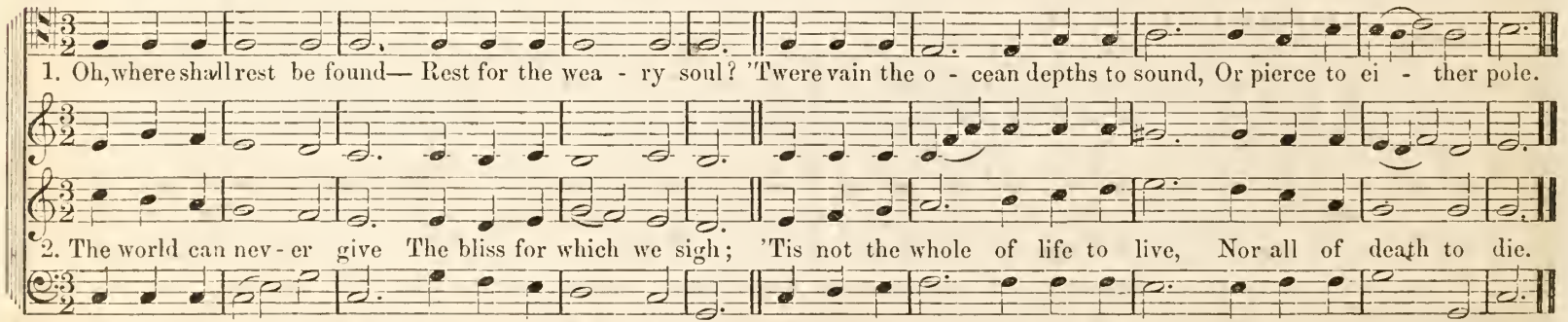
G. F. R. From the "Diapason," by permission.

Graceful and Flowing.



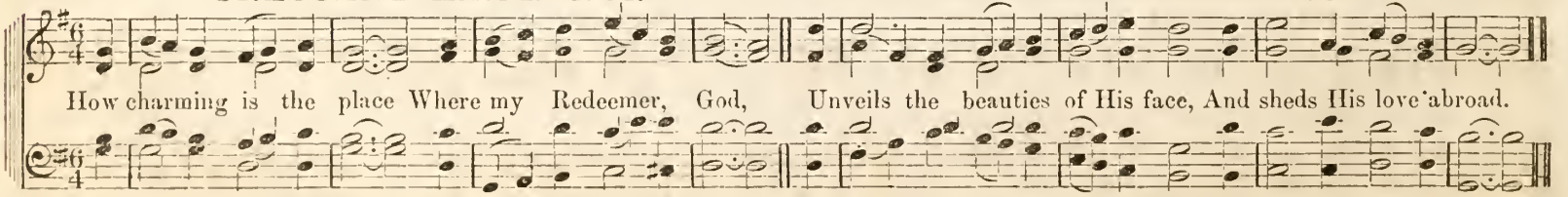
WINCHELL. S. M.

W. B. B. and G. F. R. From the "Diapason," by permission.



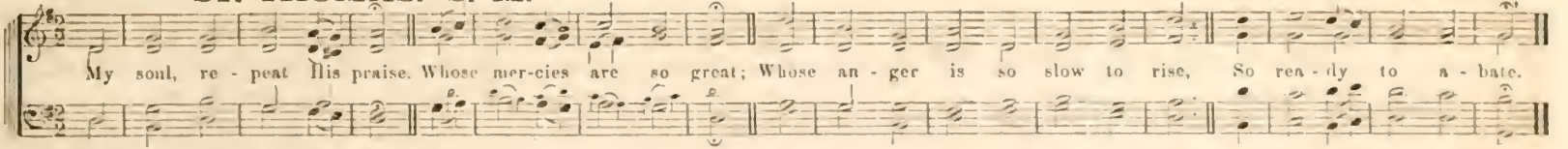
CRESCENT LAKE. S. M.

G. F. R. From the "Diapason," by permission.



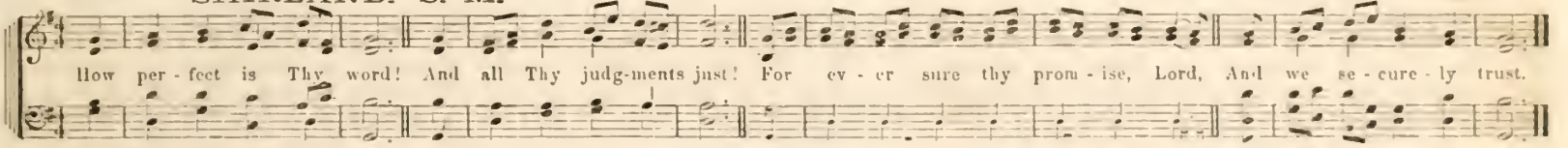
ST. THOMAS. S. M.

A. WILLIAMS.



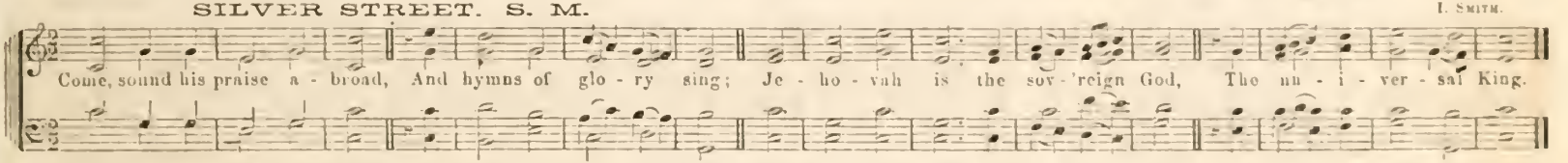
SHIRLAND. S. M.

STANLEY.



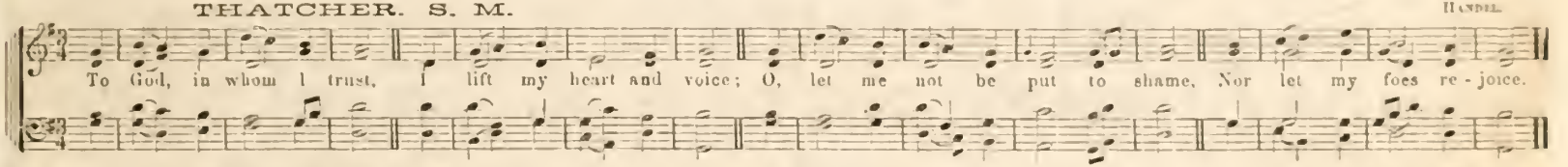
SILVER STREET. S. M.

I. SMITH.



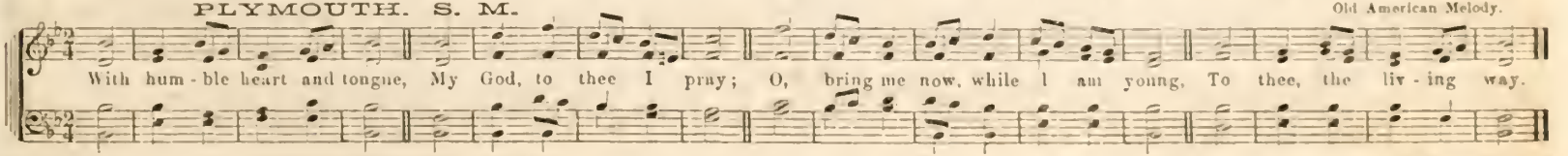
THATCHER. S. M.

HANDEL.



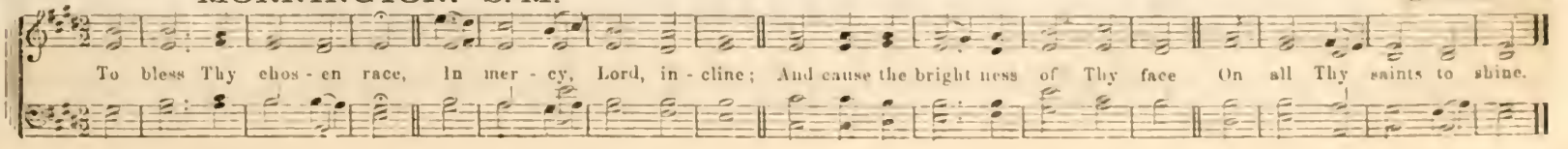
PLYMOUTH. S. M.

Old American Melody.



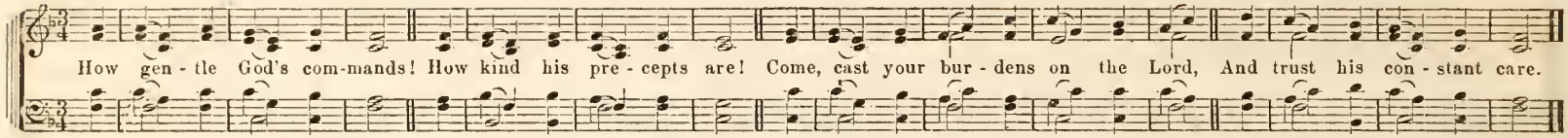
MORNINGTON. S. M.

MORNINGTON.



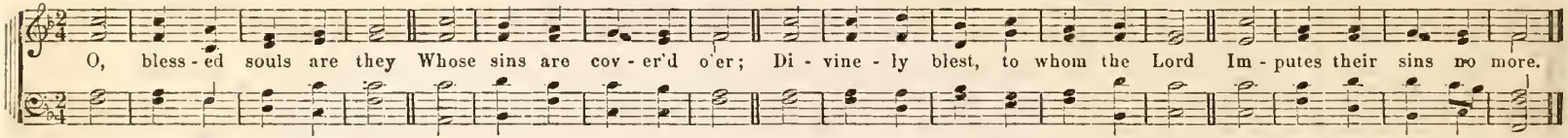
DENNIS. S. M.

From "CARMINA SACRA," by permission.



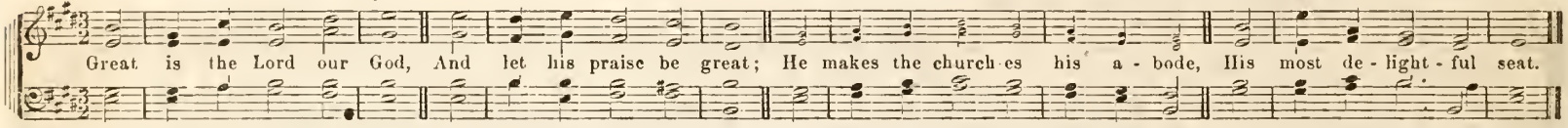
BADEA. S. M.

GERMAN.



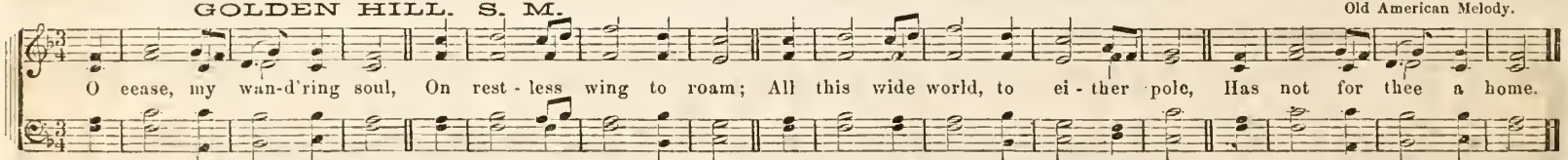
DOVER. S. M.

From "CARMINA SACRA," by permission.



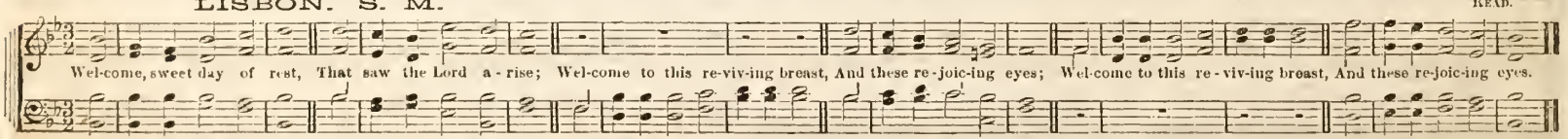
GOLDEN HILL. S. M.

Old American Melody.



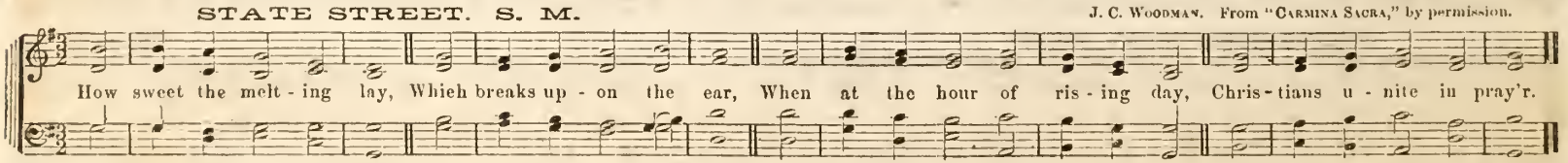
LISBON. S. M.

READ.



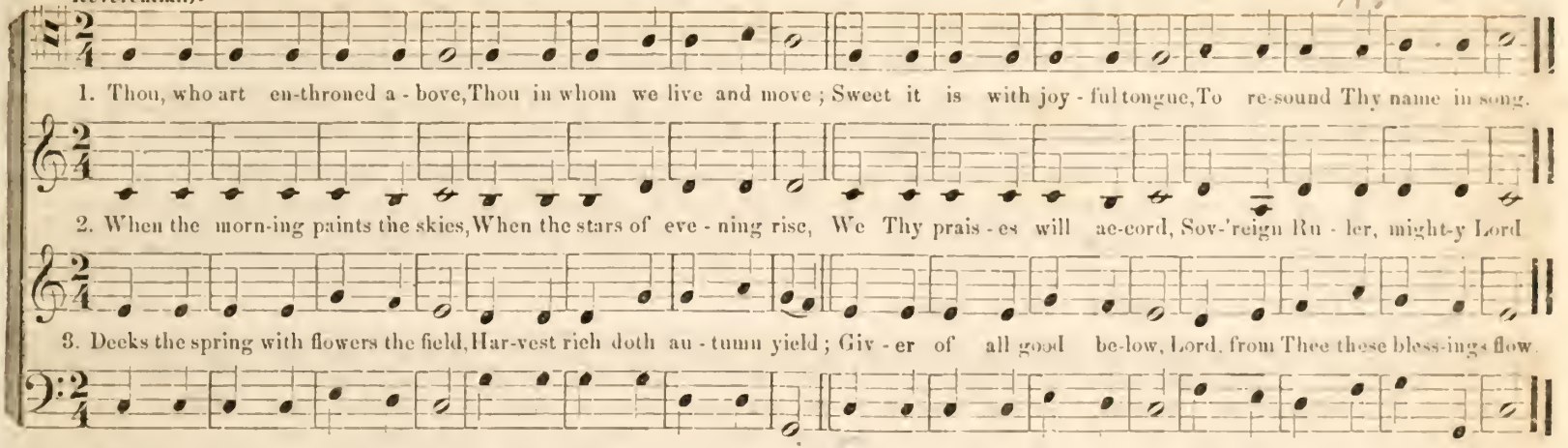
STATE STREET. S. M.

J. C. WOODMAN. From "CARMINA SACRA," by permission.



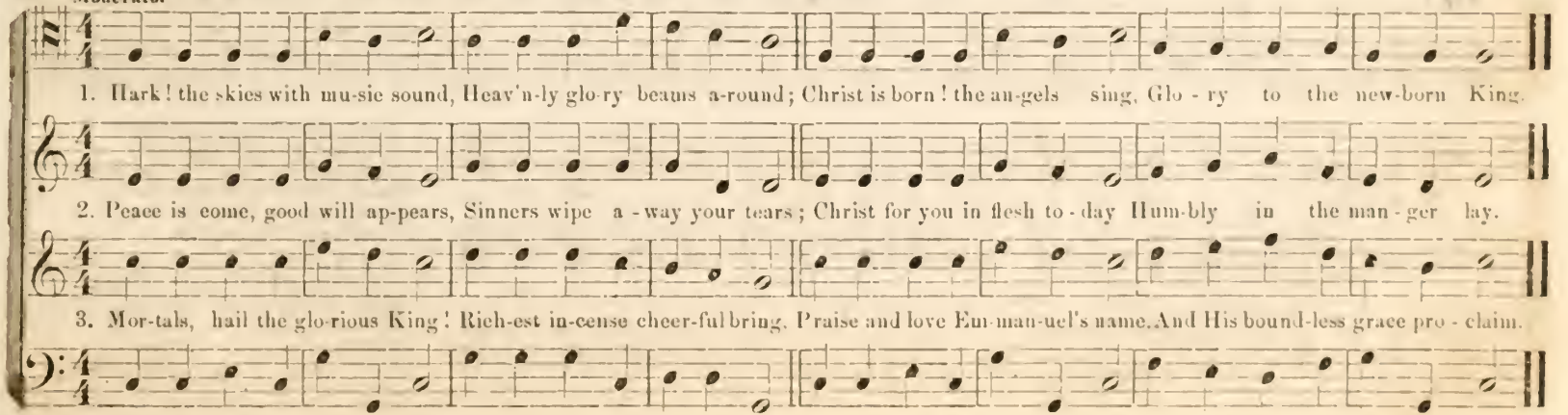
ANAMOSA. 7s.

Reverentially.



BANDLINE. 7s.

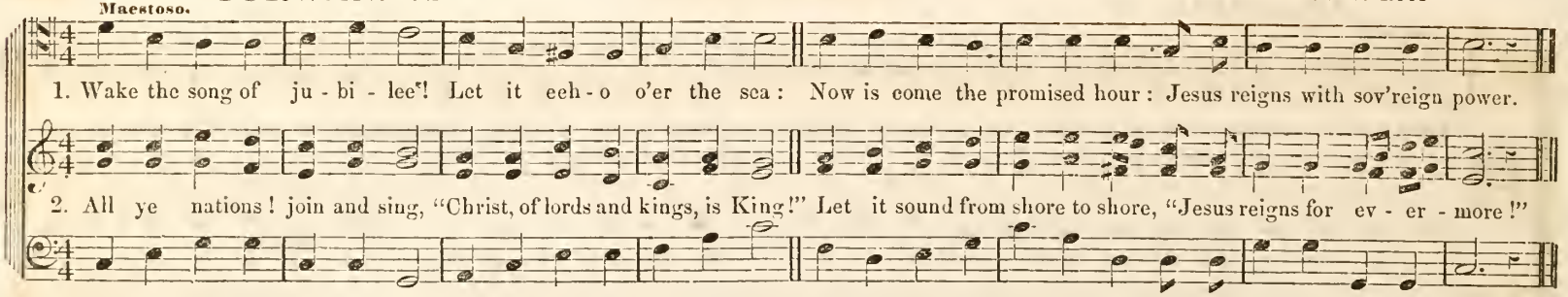
Moderate.



CURWEN. 7s.

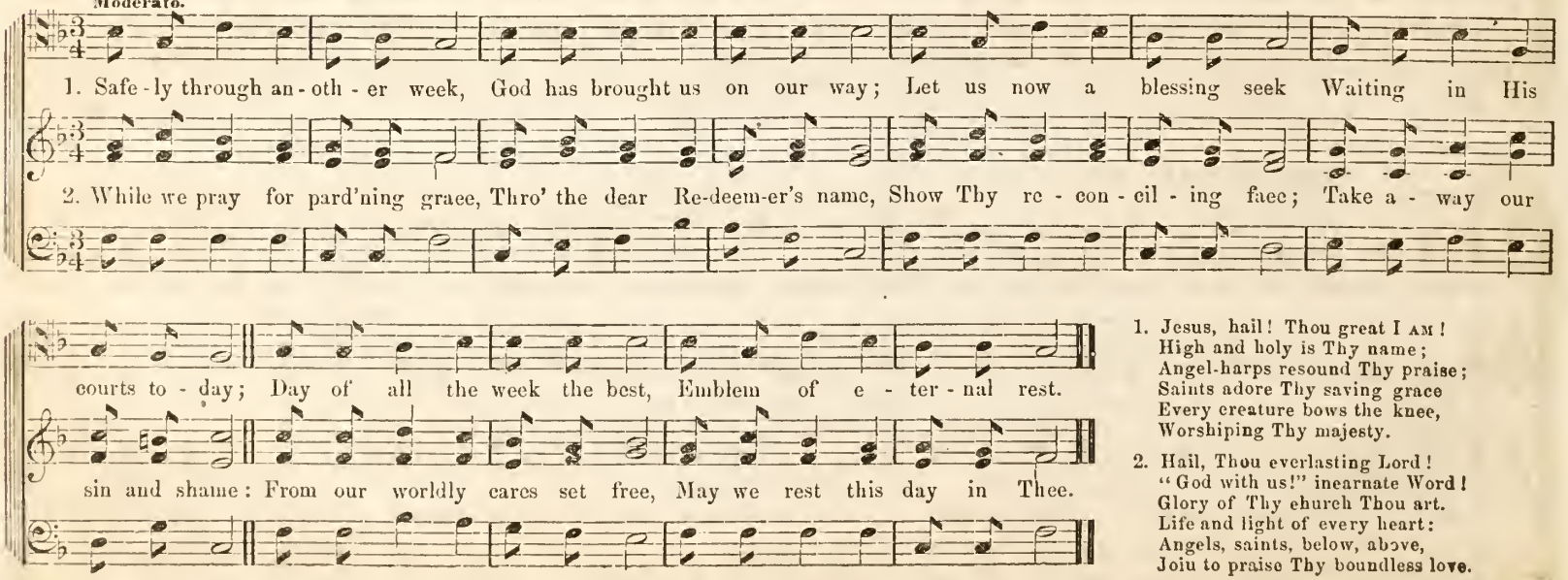
F. W. Root

Maestoso.



DAY OF REST. 7s, 6 lines.

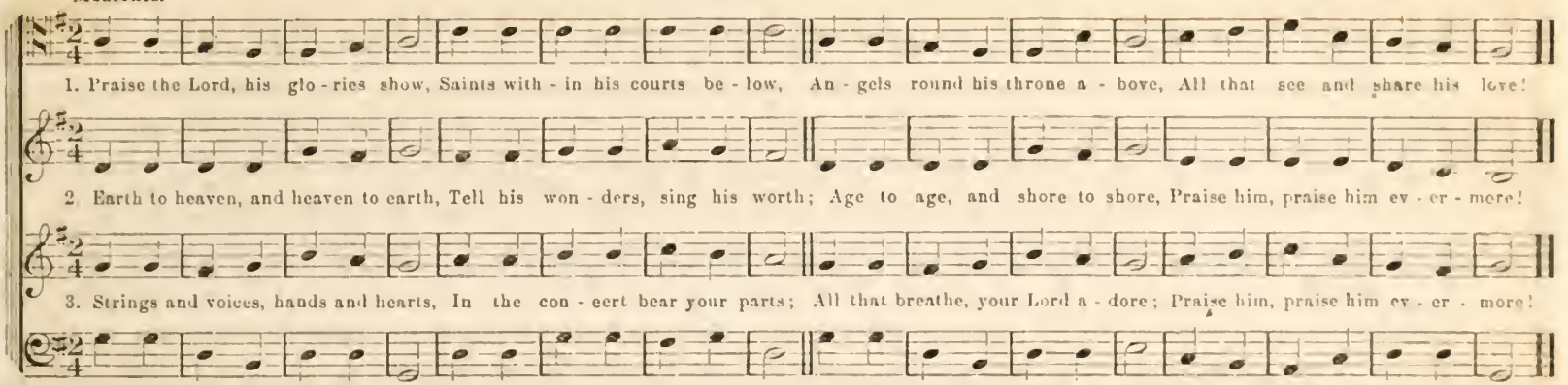
Moderato.



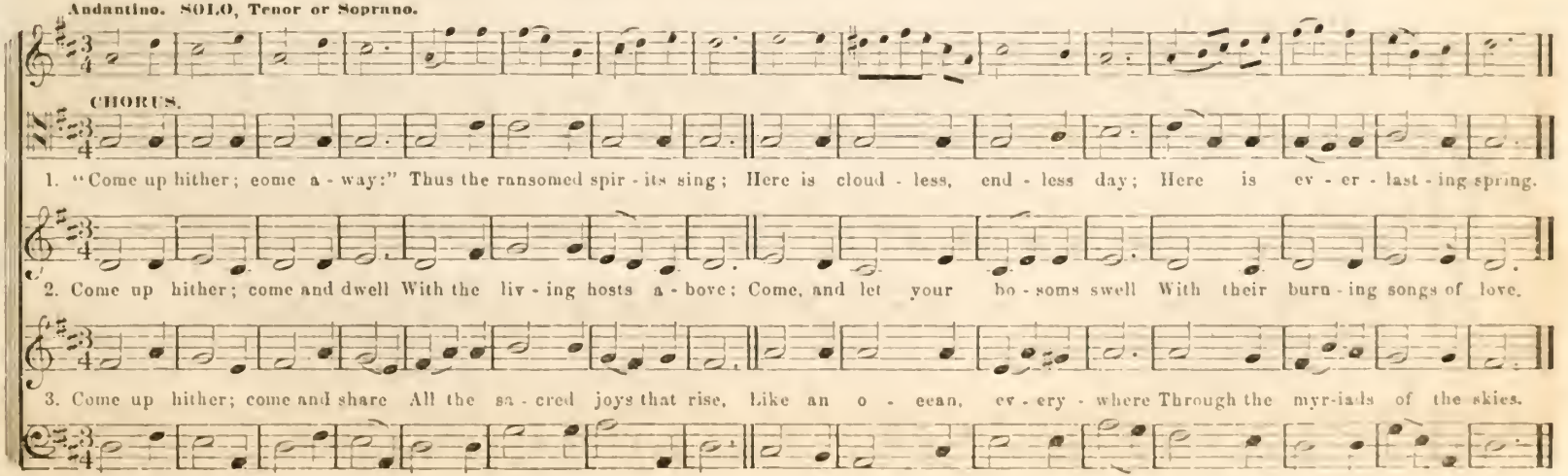
1. Jesus, hail! Thou great I AM!
High and holy is Thy name;
Angel-harps resound Thy praise;
Saints adore Thy saving grace
Every creature bows the knee,
Worshiping Thy majesty.

2. Hail, Thou everlasting Lord!
"God with us!" incarnate Word!
Glory of Thy church Thou art.
Life and light of every heart:
Angels, saints, below, above,
Join to praise Thy boundless love.

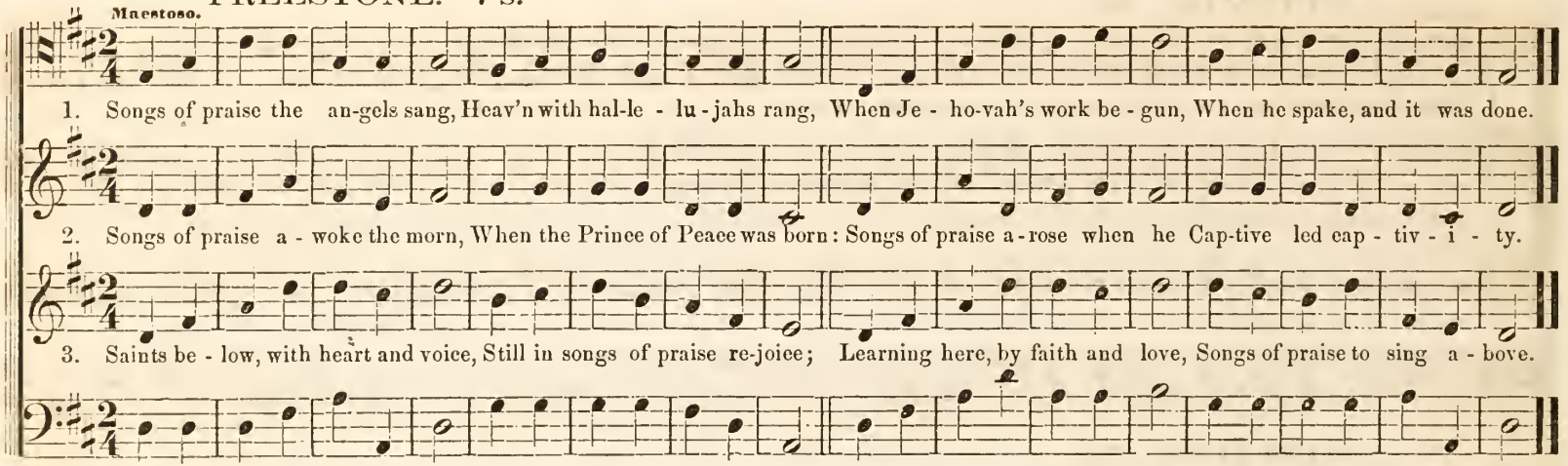
EYTINGE. 7s.



FONTAINE. 7s.

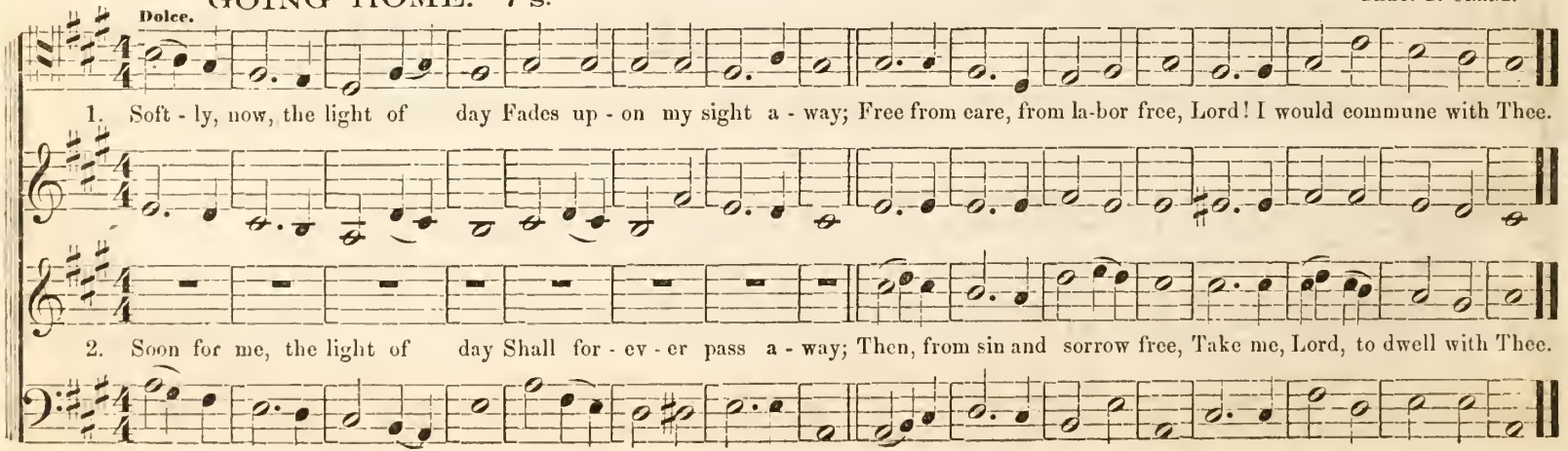


FREESTONE. 7 s.

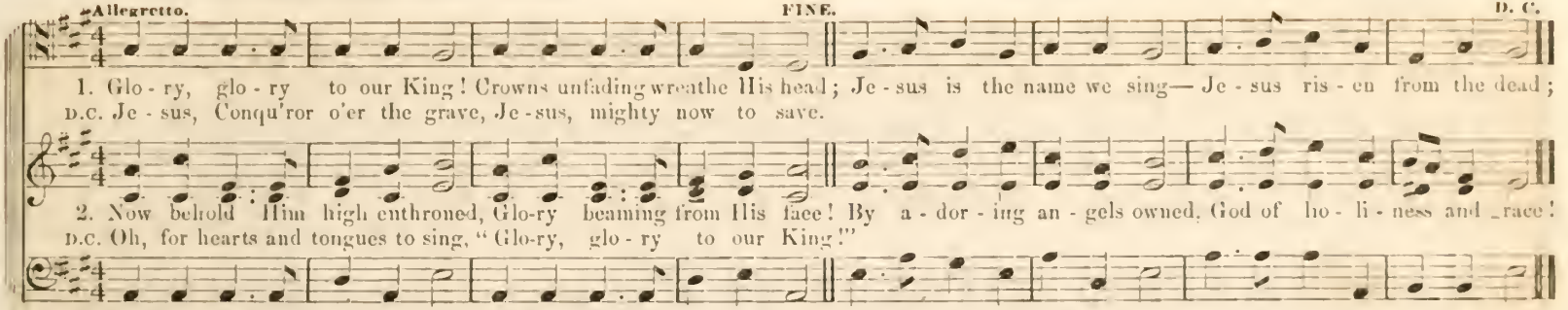


GOING HOME. 7 s.

THEO. T. CRANE.

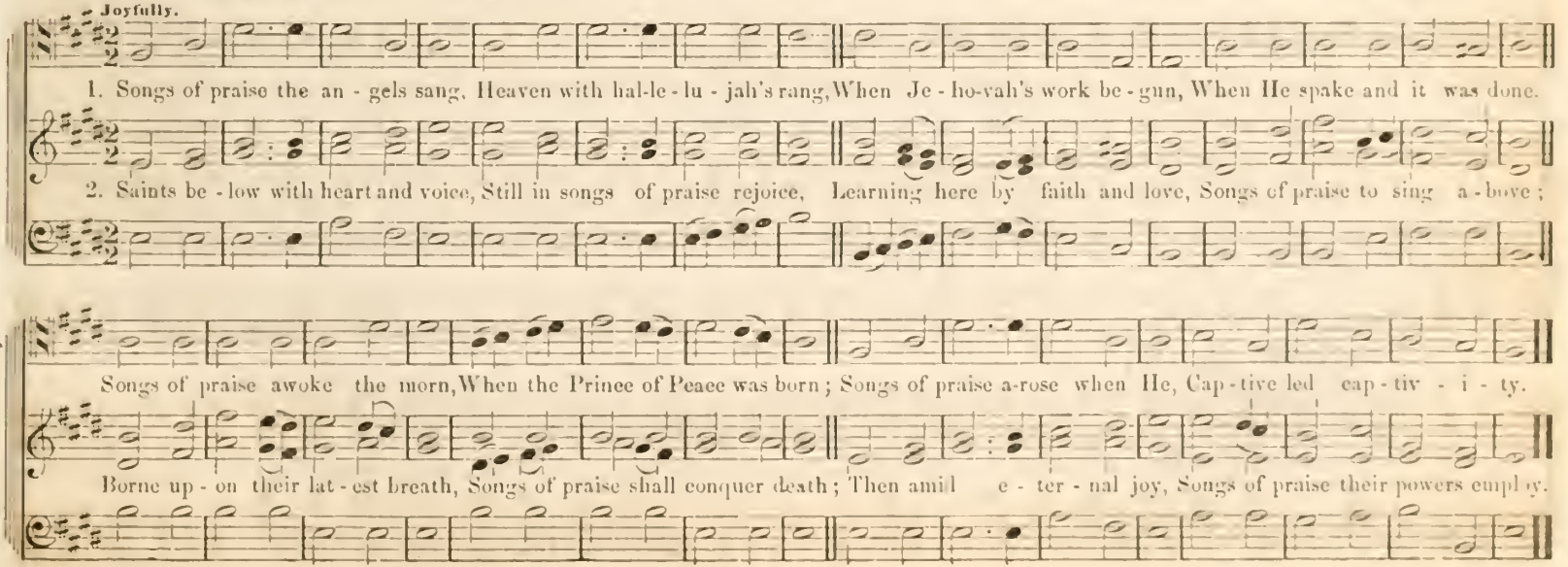


HORIZON. 7s, 6 lines.



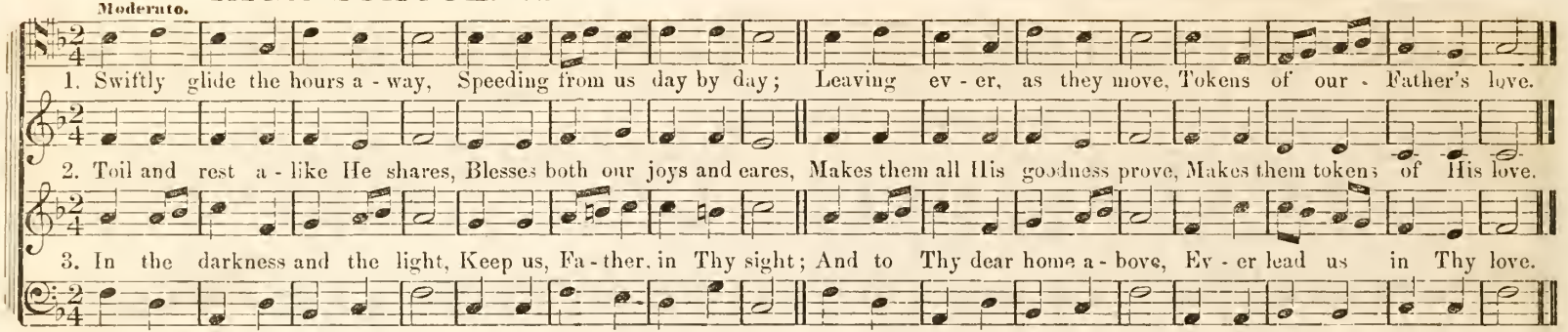
IMPERIAL. 7s, Double.

C. M. WYMAN.



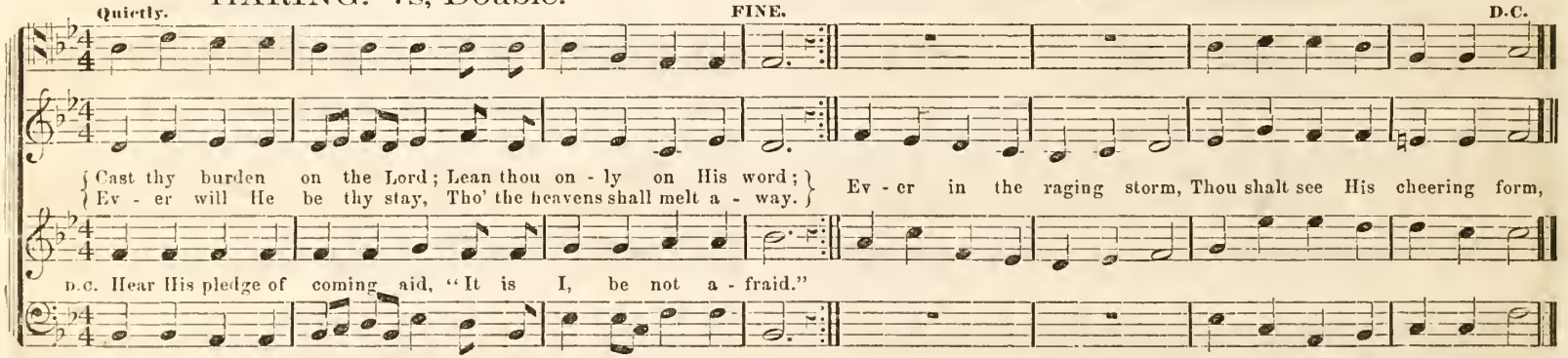
HIGH SCHOOL. 7s.

New Hymn by Rev. E C. Porter.

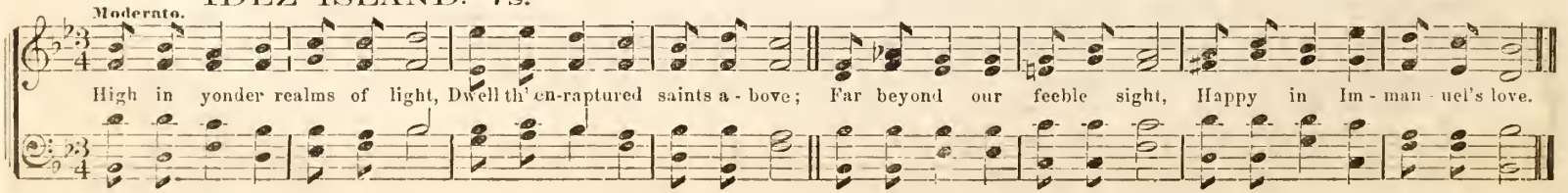


HARING. 7s, Double.

J. R. Murray.

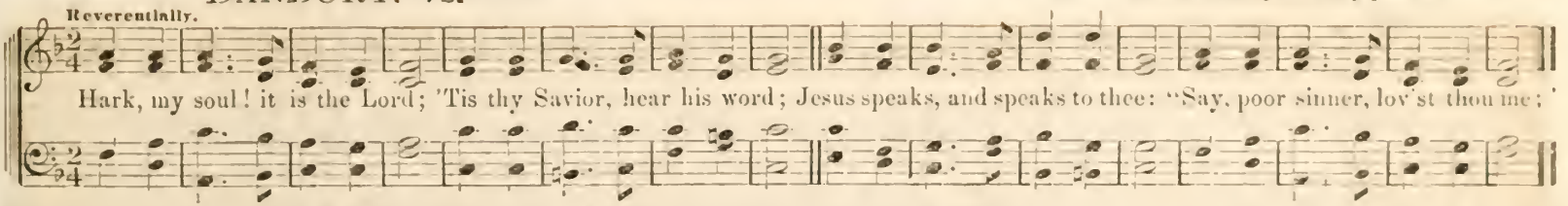


IDEZ ISLAND. 7s.



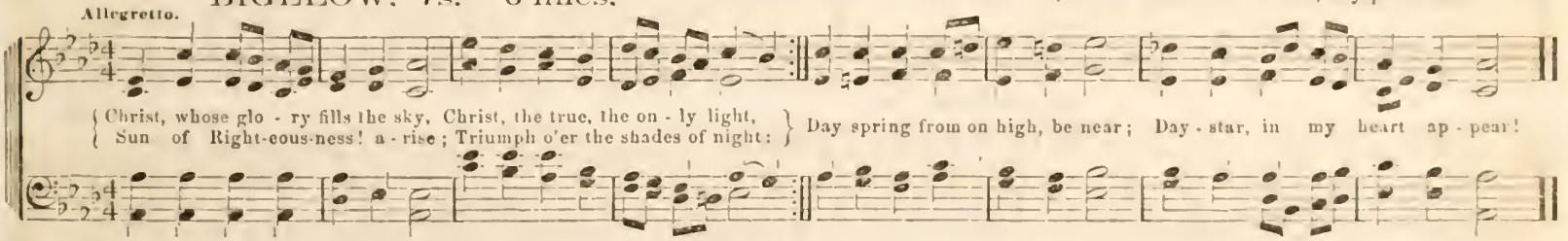
DANBURY. 7s.

G. F. R. From the "Diapason," by permission.



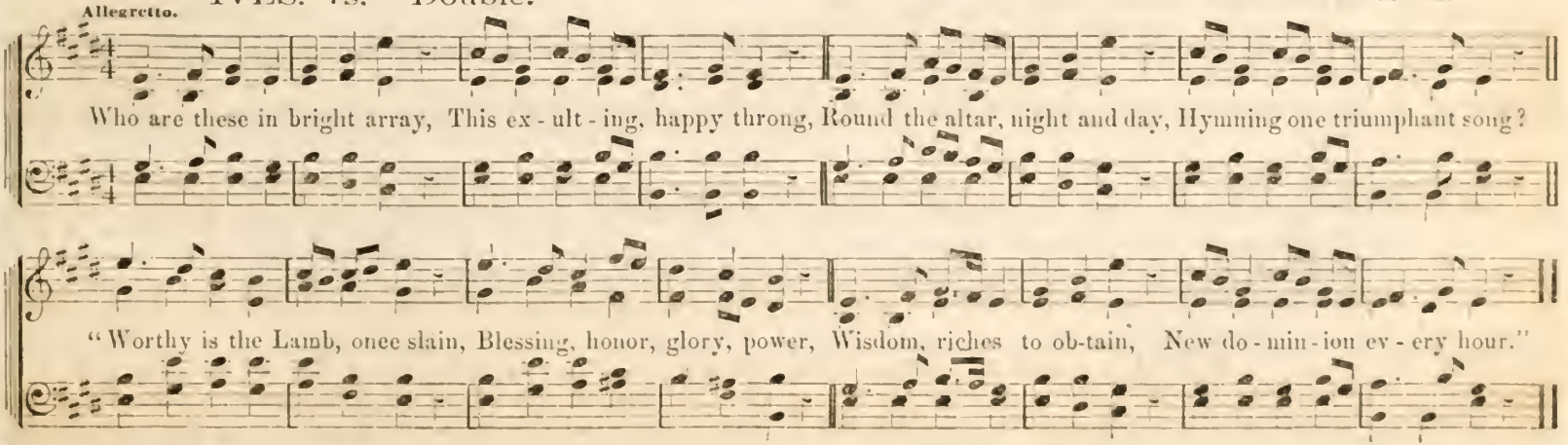
BIGELOW. 7s. 6 lines.

G. F. R. From the "Shawm," by permission.



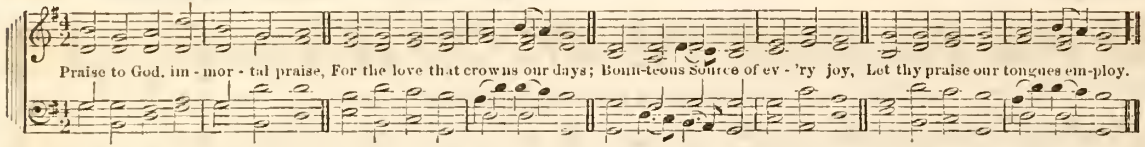
IVES. 7s. Double.

E. Ives.



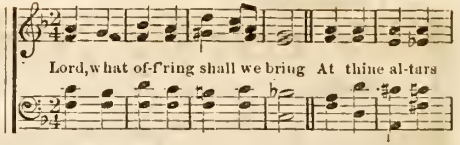
NUREMBURG. 7s.

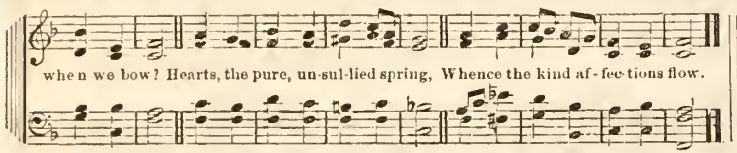
GERMAN.



SEYMOUR. 7s.

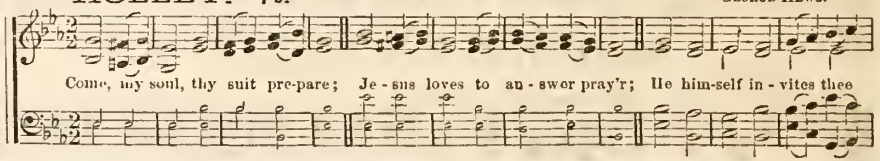
WEBER.





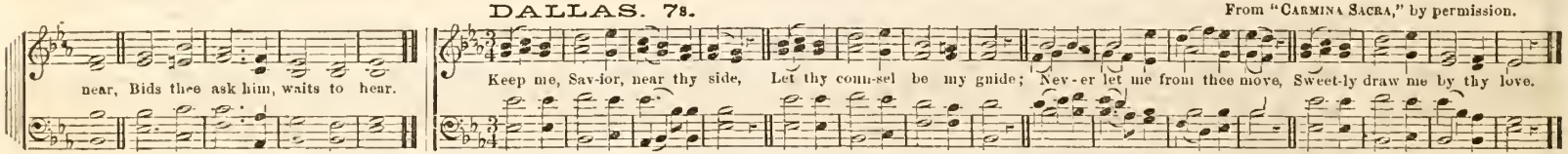
HOLLEY. 7s.

GEORGE HEWS.



DALLAS. 7s.

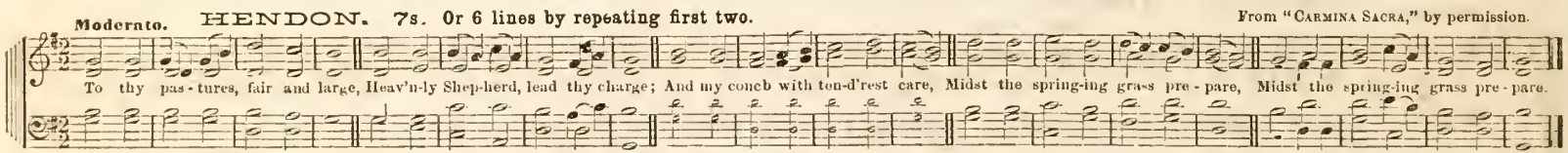
From "CARMINA SACRA," by permission.



Moderato.

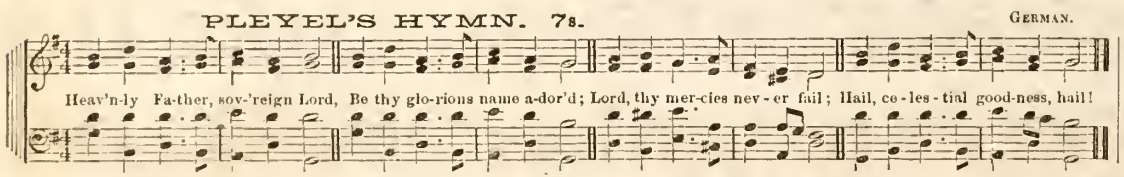
HENDON. 7s. Or 6 lines by repeating first two.

From "CARMINA SACRA," by permission.



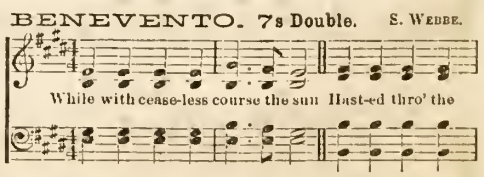
PLEYEL'S HYMN. 7s.

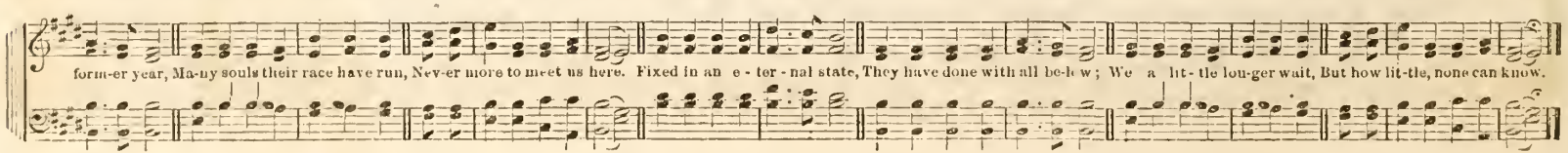
GERMAN.



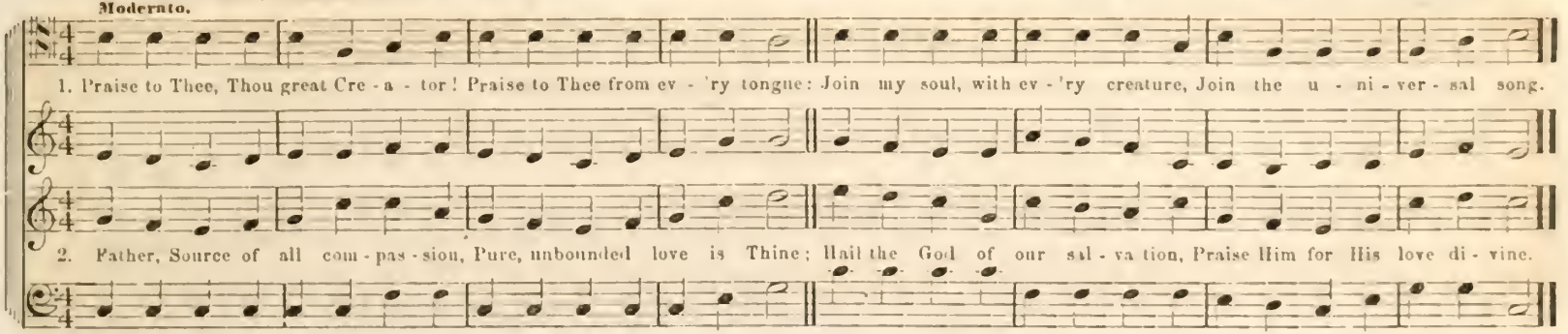
BENEVENTO. 7s Double.

S. WEBBE.



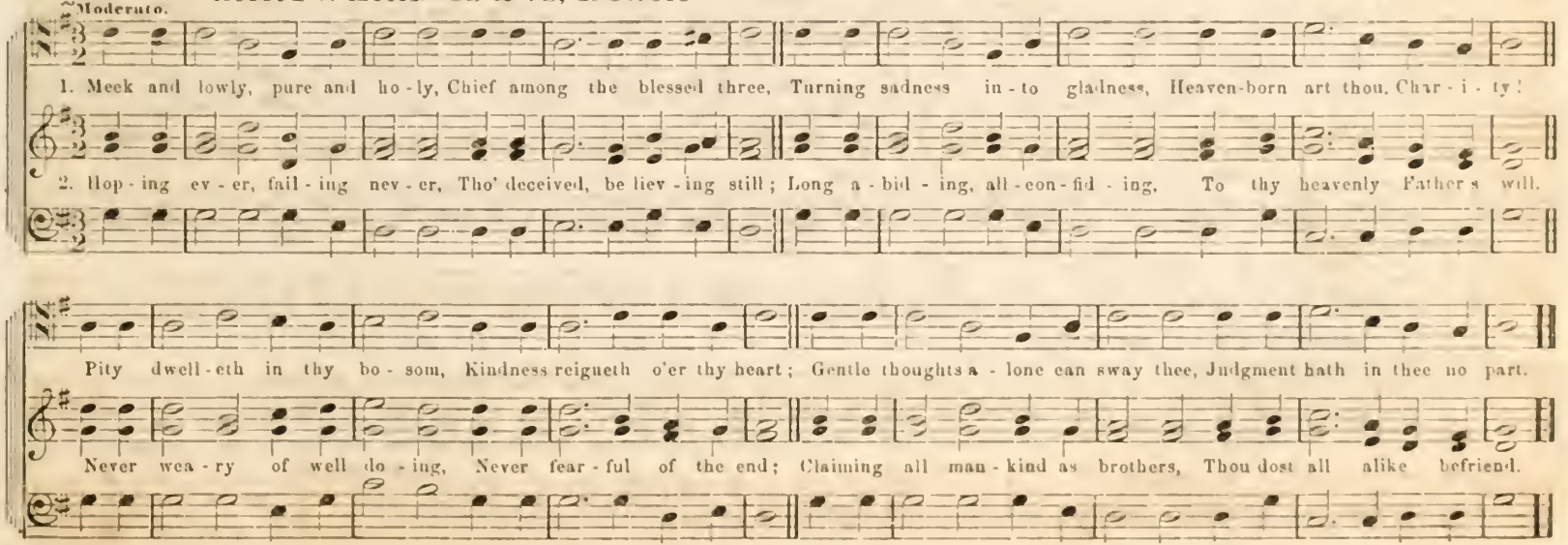


APPLEDORE. 8s & 7s.



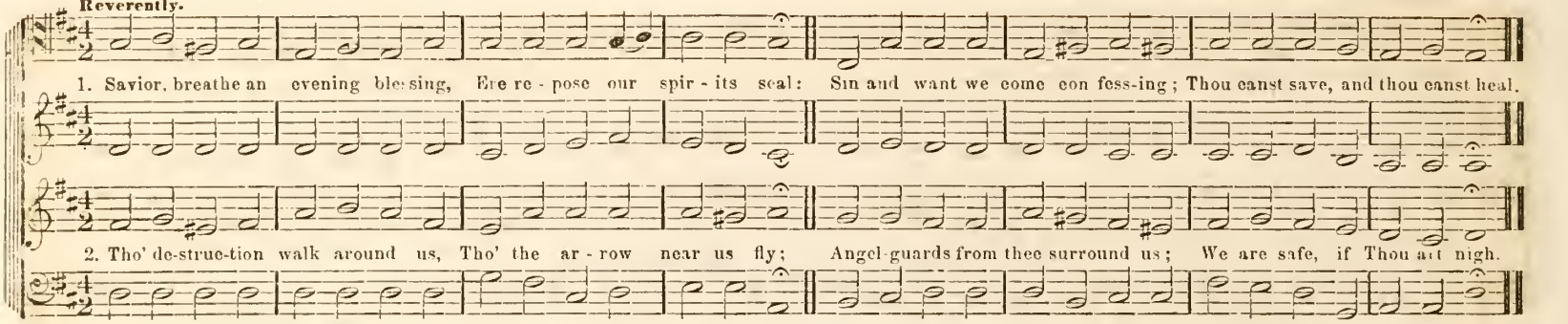
BARTWELL. 8s & 7s, Double.

E. K. Prouty.

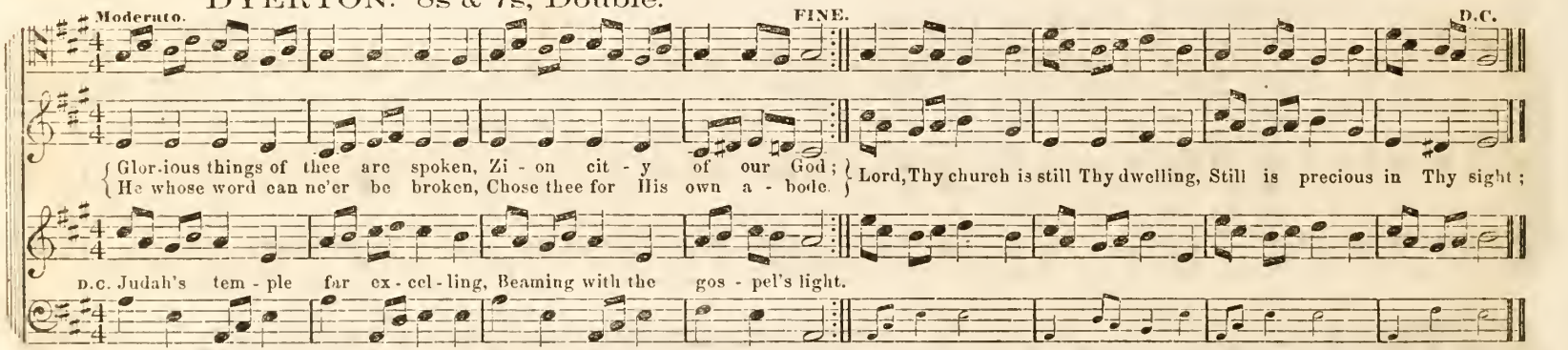


CARINO. 8s & 7s.

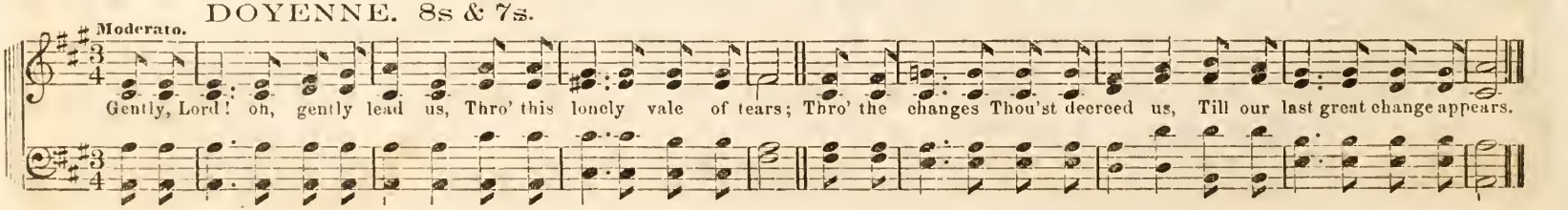
Arranged by W. S. TILDEN



DYERTON. 8s & 7s, Double.

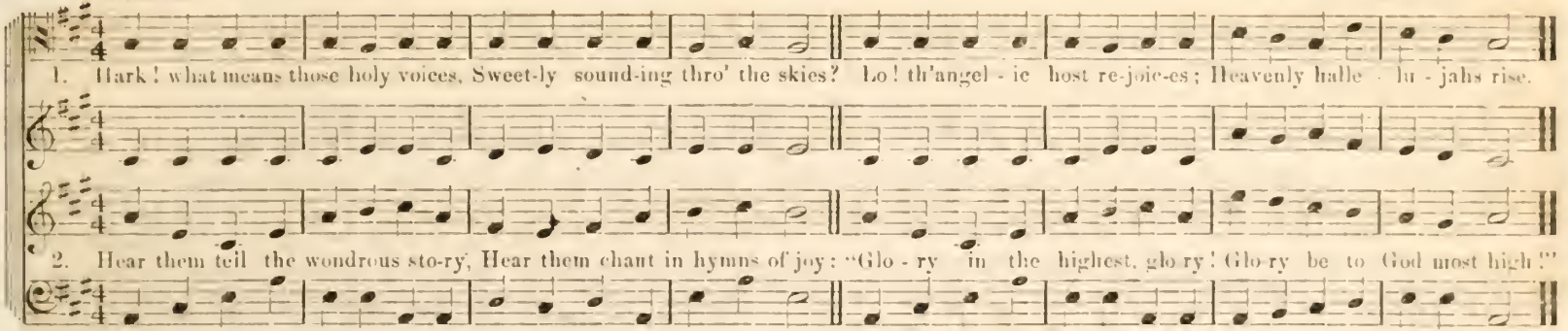


DOYENNE. 8s & 7s.



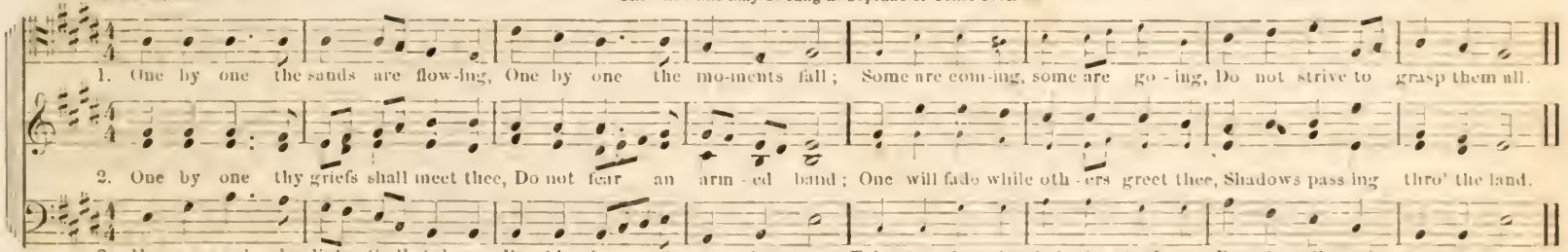
ERMINE. 8s & 7s.

Moderato.



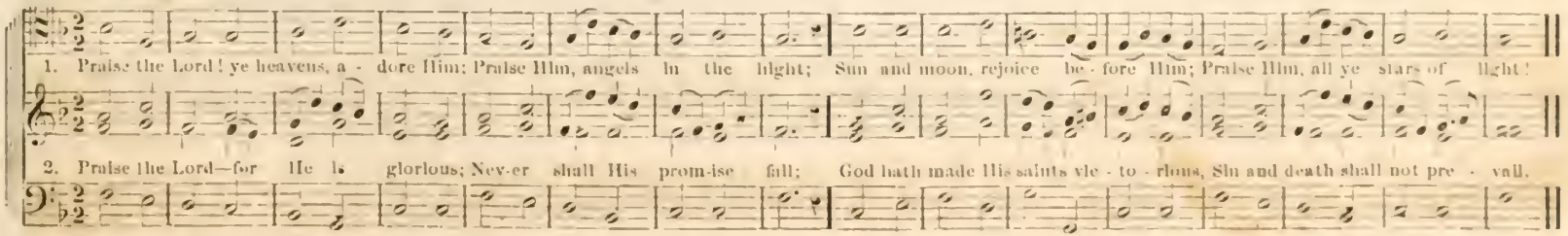
ONE BY ONE. 8s & 7s.

Andantino. The third line may be sung as Soprano or Tenor Solo. J. E Gould.



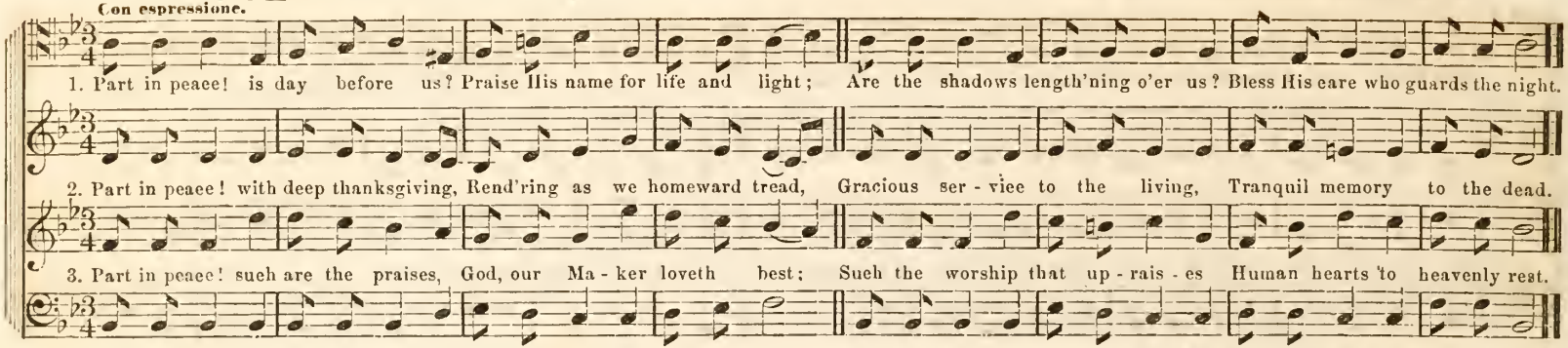
FRONDED PALM. 8s & 7s.

Moderato.



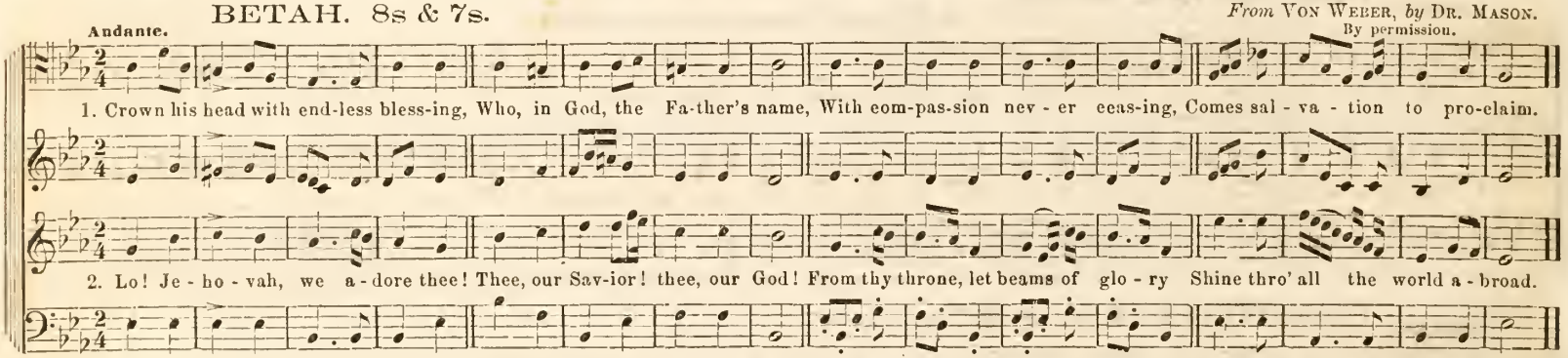
GOLDFIELD. 8s & 7s.

W. A. Briggs.



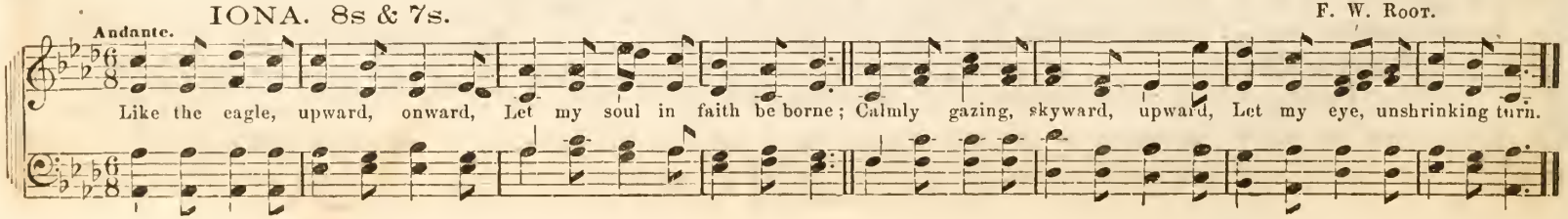
BETAH. 8s & 7s.

From Von Weber, *by* Dr. Mason.
By permission.

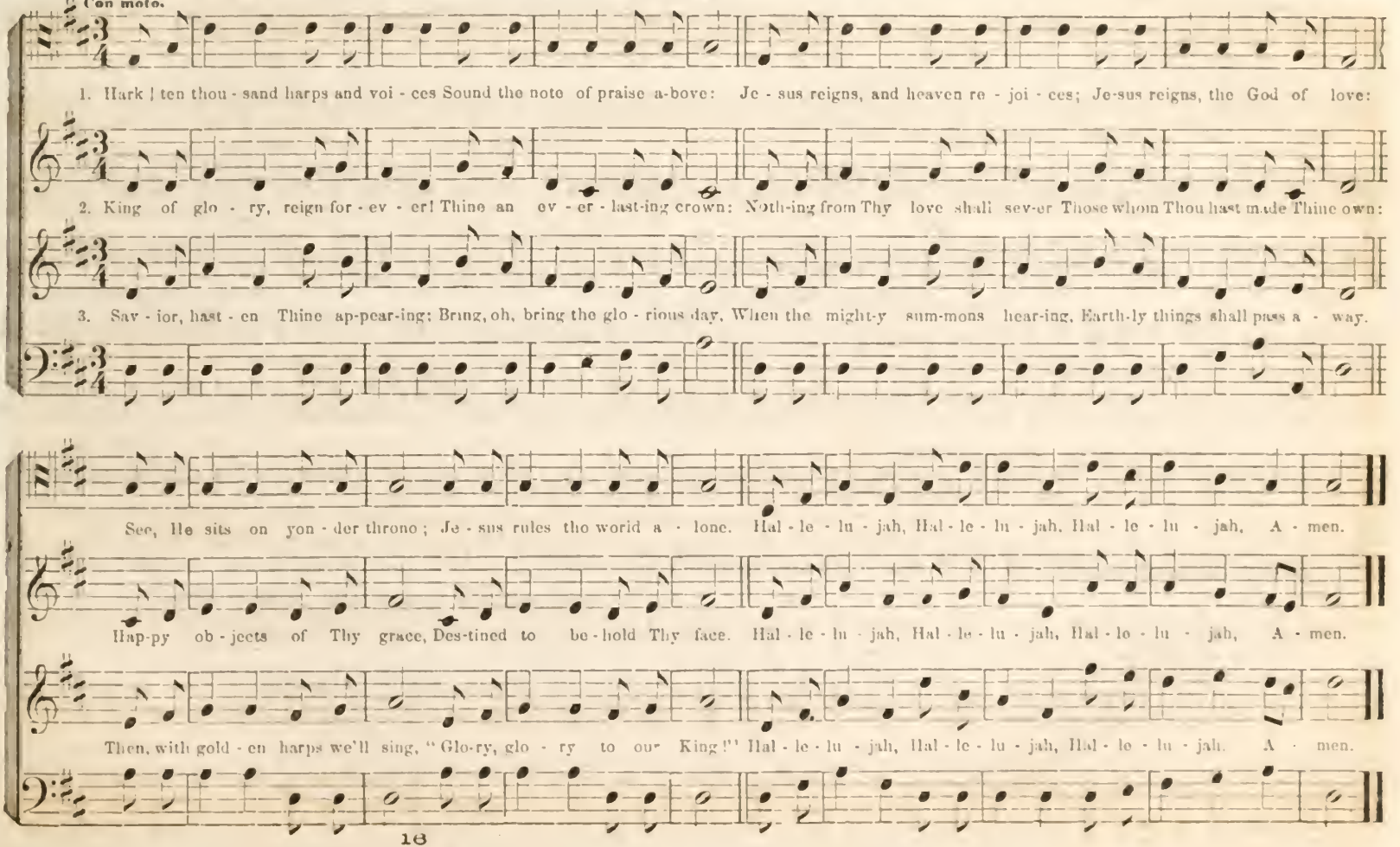


IONA. 8s & 7s.

F. W. Root.



KENNETT. 8s & 7s, 6 lines, Peculiar.



GREENVILLE. 8s & 7s Double.

ROSSEAU.

Far from mor-tal cares re-treat-ing, Sor-did hopes and vain de-sires,
Here our will-ing foot-steps meet-ing, Ev-'ry heart to heav'n as-pires:
From the fount of glo-ry beam-ing, Light ce-les-tial cheers our eyes;

FINE. D. C.

D. C. Mer-cy from a-bove pro-claim-ing, Peace and par-don from the skies.

SICILY. 8s & 7s.

Come, thou long-ex-pect-ed Je-sus, Born to

set thy peo-ple free; From our fears and sins re-lease us, Let us find our rest in thee.

NETTLETON. 8s & 7s Double.

FINE.

Come, thou fount of ev-'ry bless-ing! Tune my heart to grateful lays;
Streams of mer-cy, nev-er ceas-ing, Call for songs of loudest praise:
Teach me some melodious

D. C. Fill my soul with sa-cred pleas-ure, While I sing re-deem-ing love.

D. C.

meas-ure, Sung by rap-tur'd saints a-bove.

WORTHING. 8s & 7s.

Moderate.

From "CARMINA SACRA," by permission.

Glo-rious things of thee are spok-en, Zi-on, cit-y of our God; He whose word can ne'er be brok-en, Chose thee for his own a-bode.

AUTUMN. 8s & 7s Double.

Scoten Melody.

Gen-tly, Lord, O gen-tly lead us Thro' this lone-ly vale of tears, Thro' the chang-es thou'st de-creed us, Till our last great change ap-pears; When temp-ta-tion's darts as-sail us, When in

de-vious paths we stray, Let thy good-ness nev-er fail us, Lead us in thy per-fect way.

SHINING SHORE. 8s & 7s Peculiar.

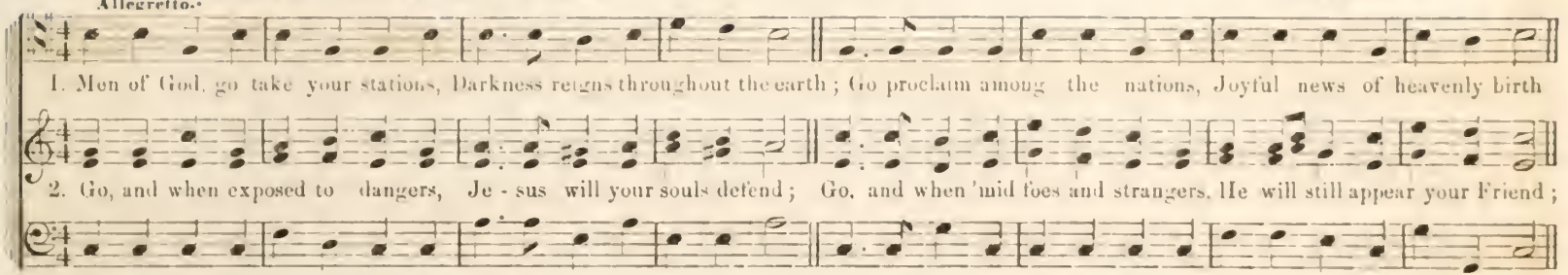
G. F. ROOT.

My days are glid-ing swift-ly by, And I, a pil-grim stran-ger, Would not de-tain them

as they fly! Those hours of toil and dan-ger: For, O, we stand on Jor-dan's strand, Our friends are pass-ing o-ver, And just be-fore the shin-ing shore We may al-most dis-cov-er.

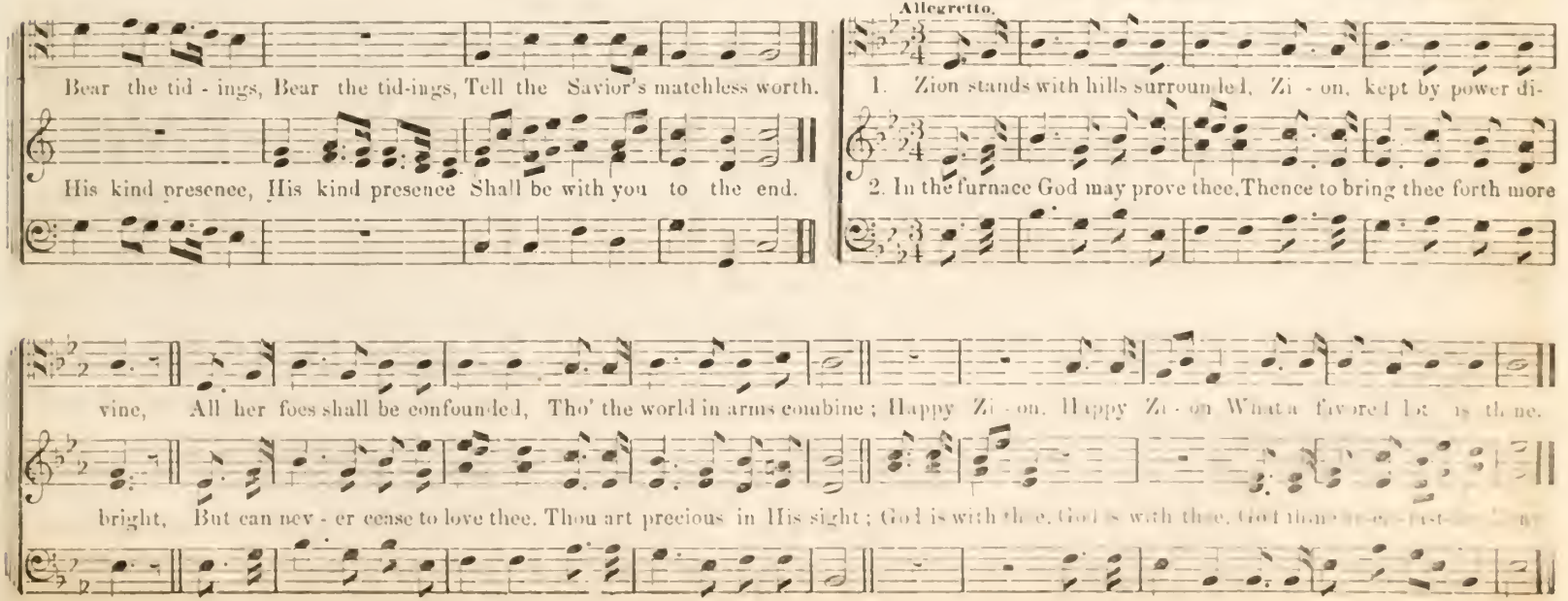
ARCADOME. 8s, 7s & 4s.

JOHN MORRISON.



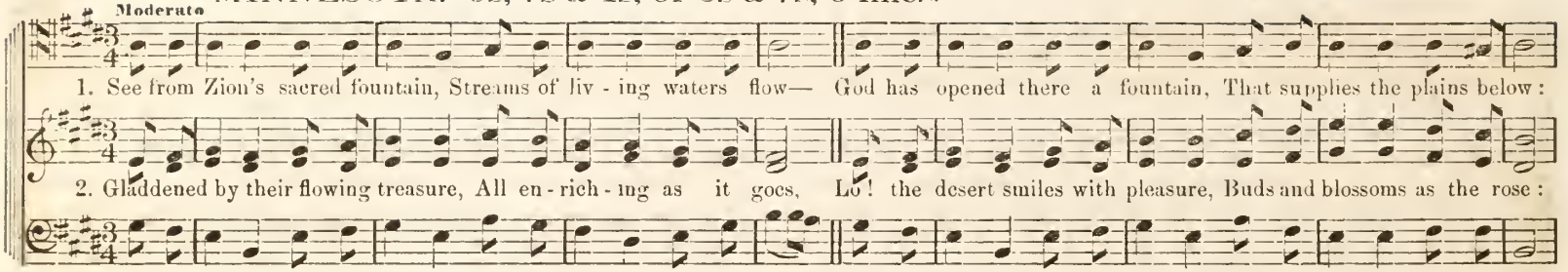
BRAUN. 8s, 7s & 4s.

W. S. B. MATHEWS.



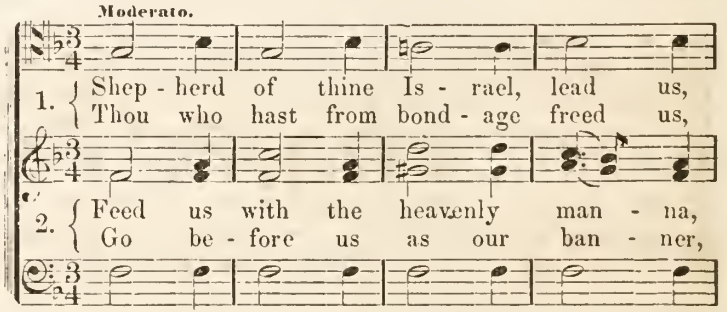
MINNESOTA. 8s, 7s & 4s, or 8s & 7s, 6 lines.

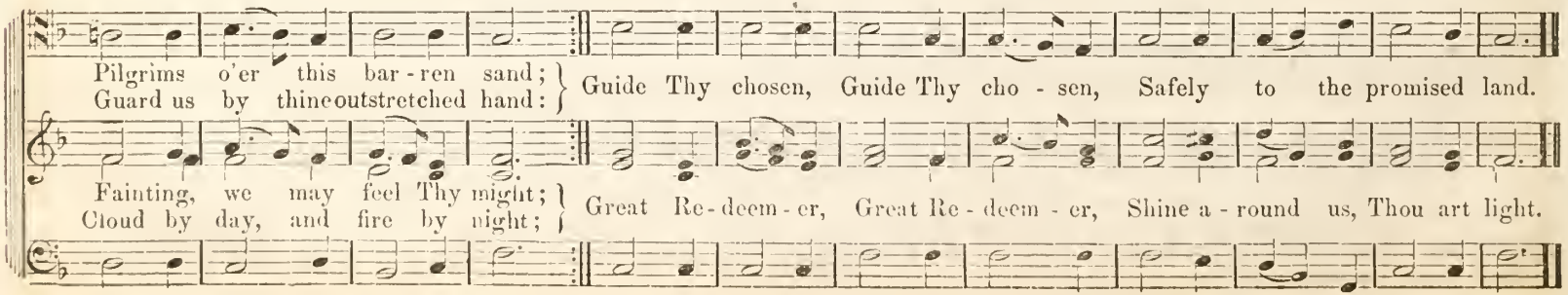
WILL. HILL.



DEARDON. 8s, 7s & 4s.

J. R. MURRAY.

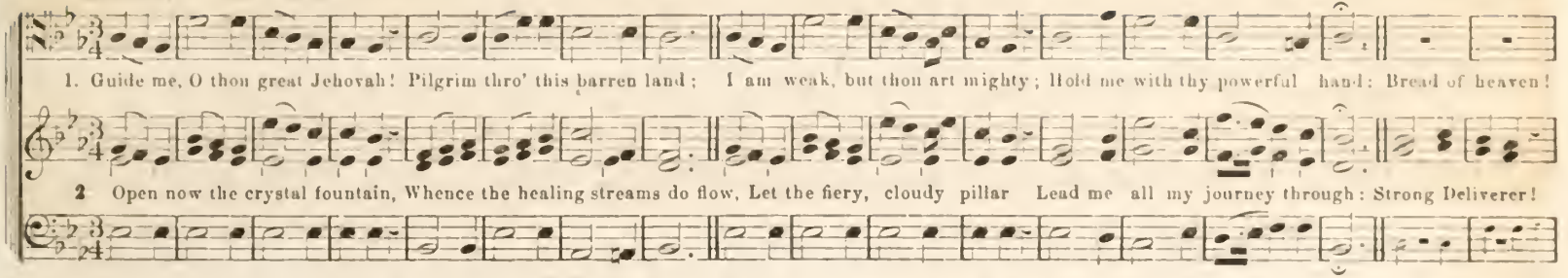




DELIVERANCE. 8s, 7s, & 4s.

J. M. PELTON. 1868.

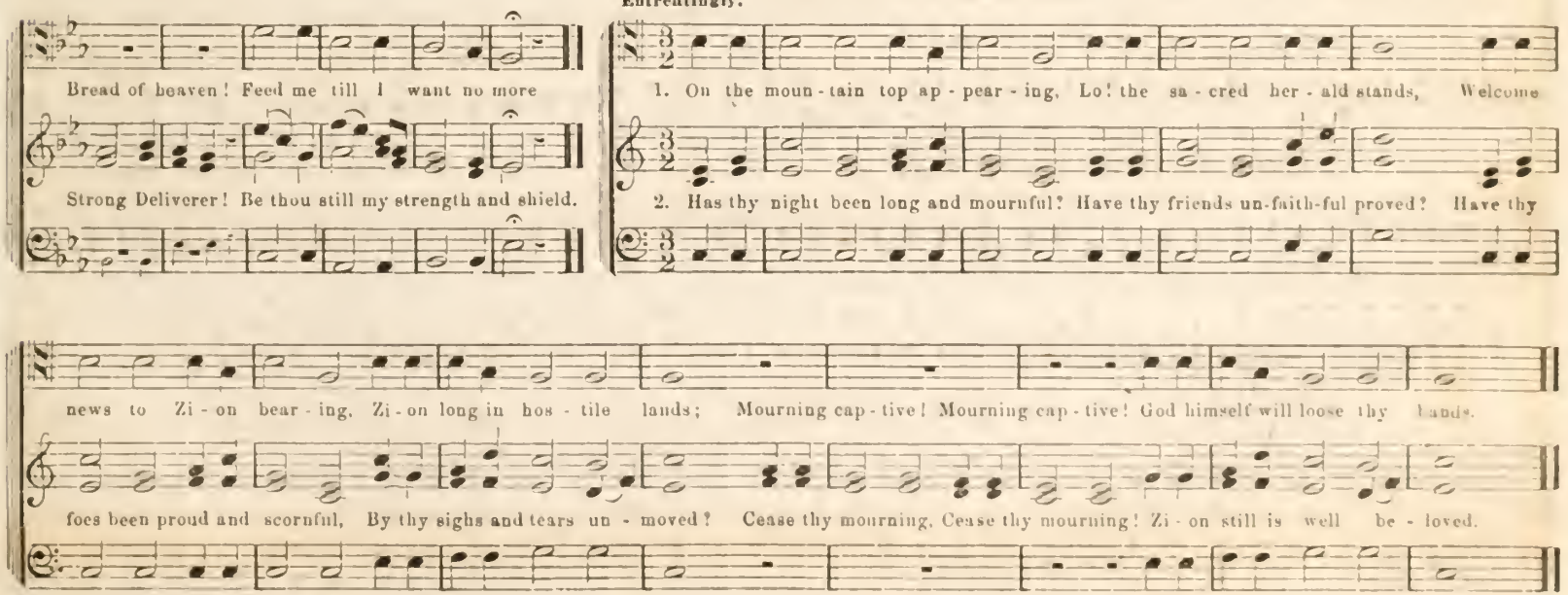
Andantino.



OLDS. 8s, 7s, & 4s.

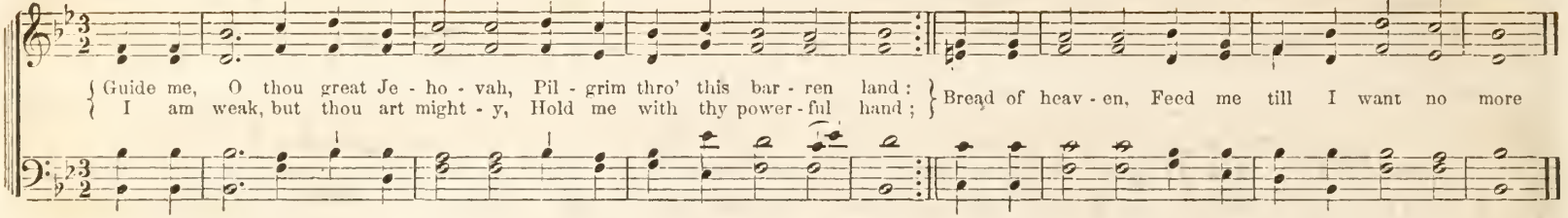
W. IRVING HARTSHORN.

Entreatingly.



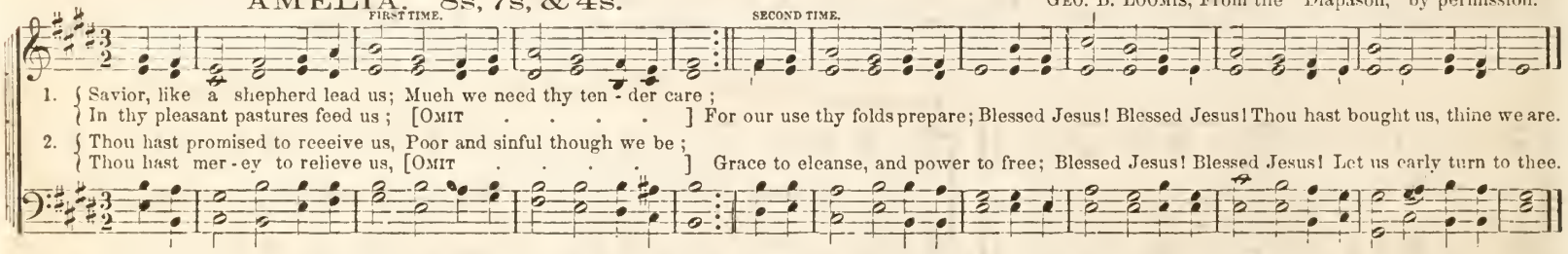
HAMDEN. 8s, 7s, & 4.

Dr. L. Mason, by permission.



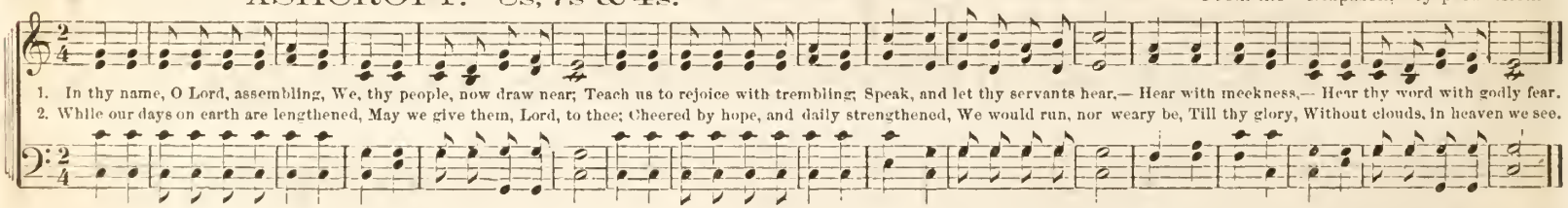
AMELIA. 8s, 7s, & 4s.

Geo. B. Loomis, From the "Diapason," by permission.



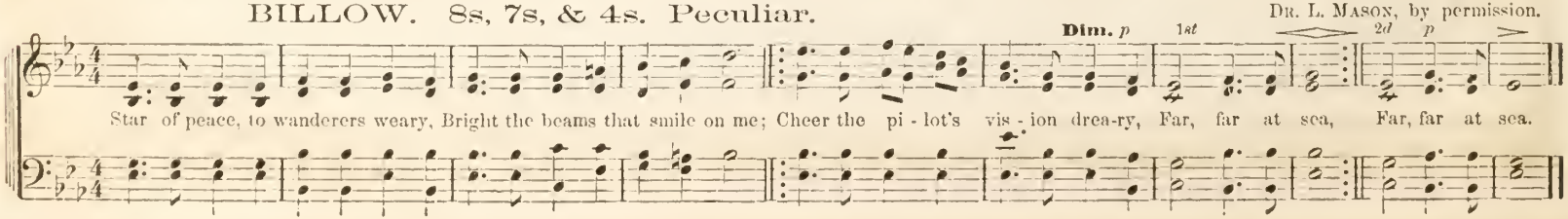
ASHCROFT. 8s, 7s & 4s.

From the "Diapason," by permission.

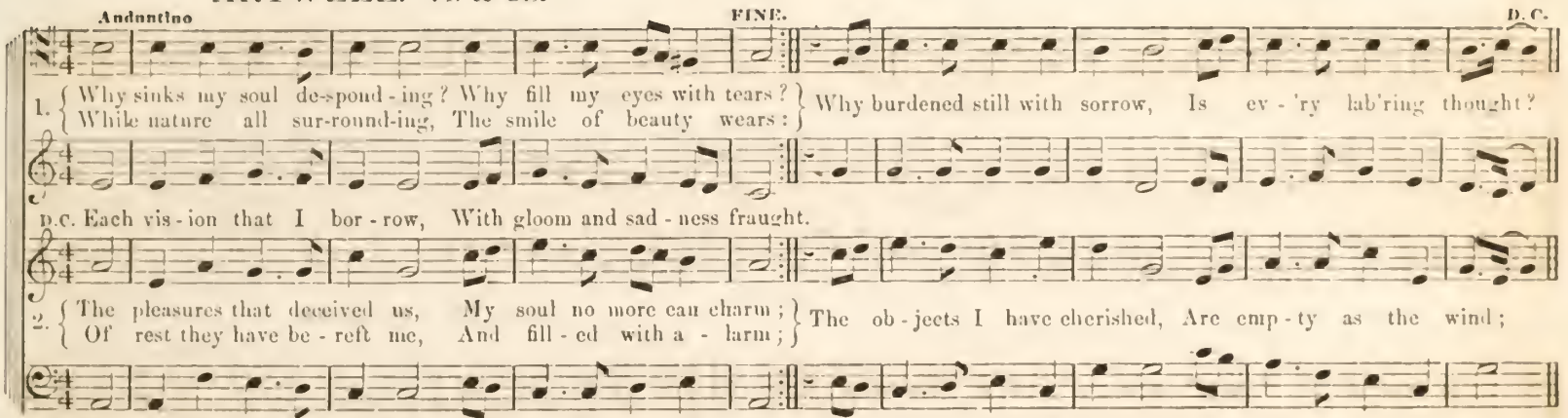


BILLOW. 8s, 7s, & 4s. Peculiar.

Dr. L. Mason, by permission.

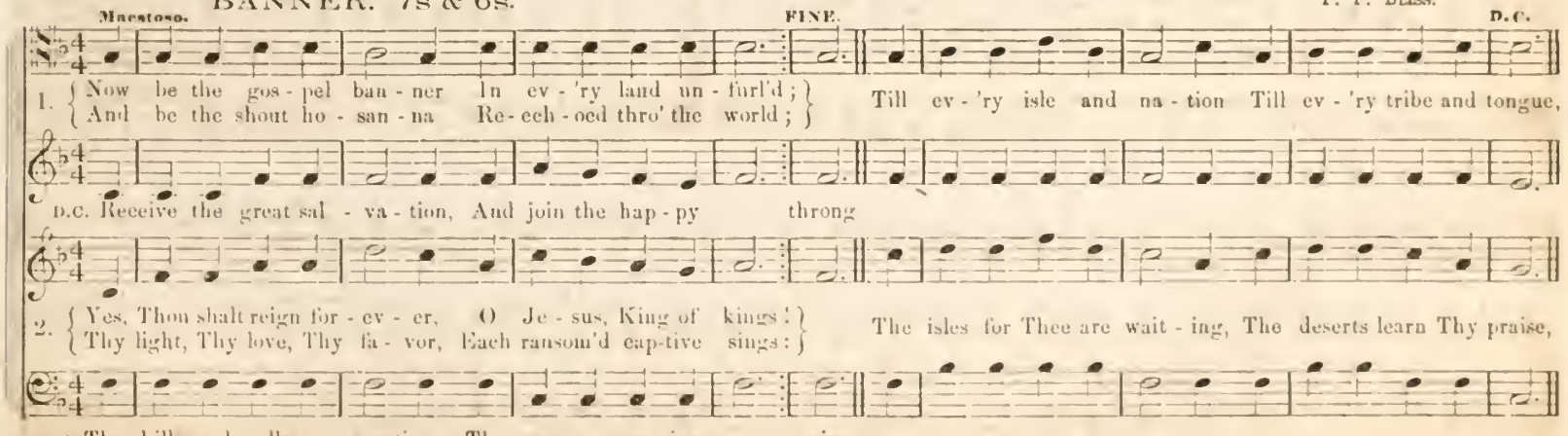


ARTWELL. 7s & 6s.



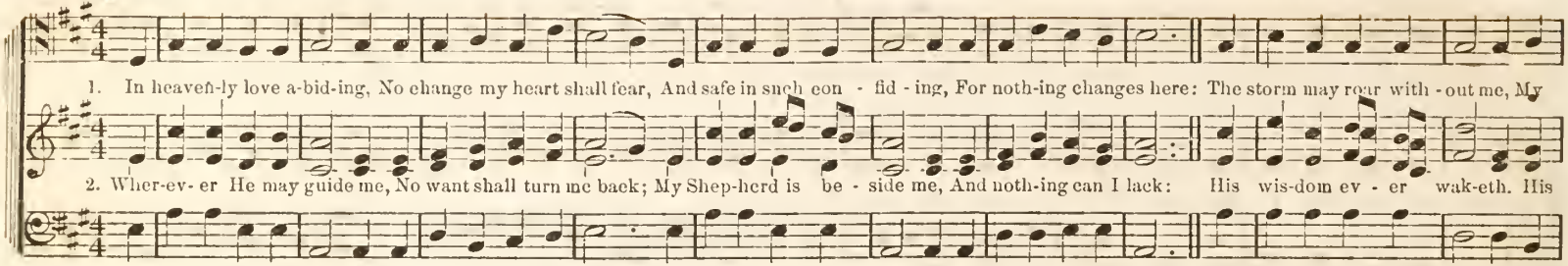
BANNER. 7s & 6s.

P. P. Bliss.



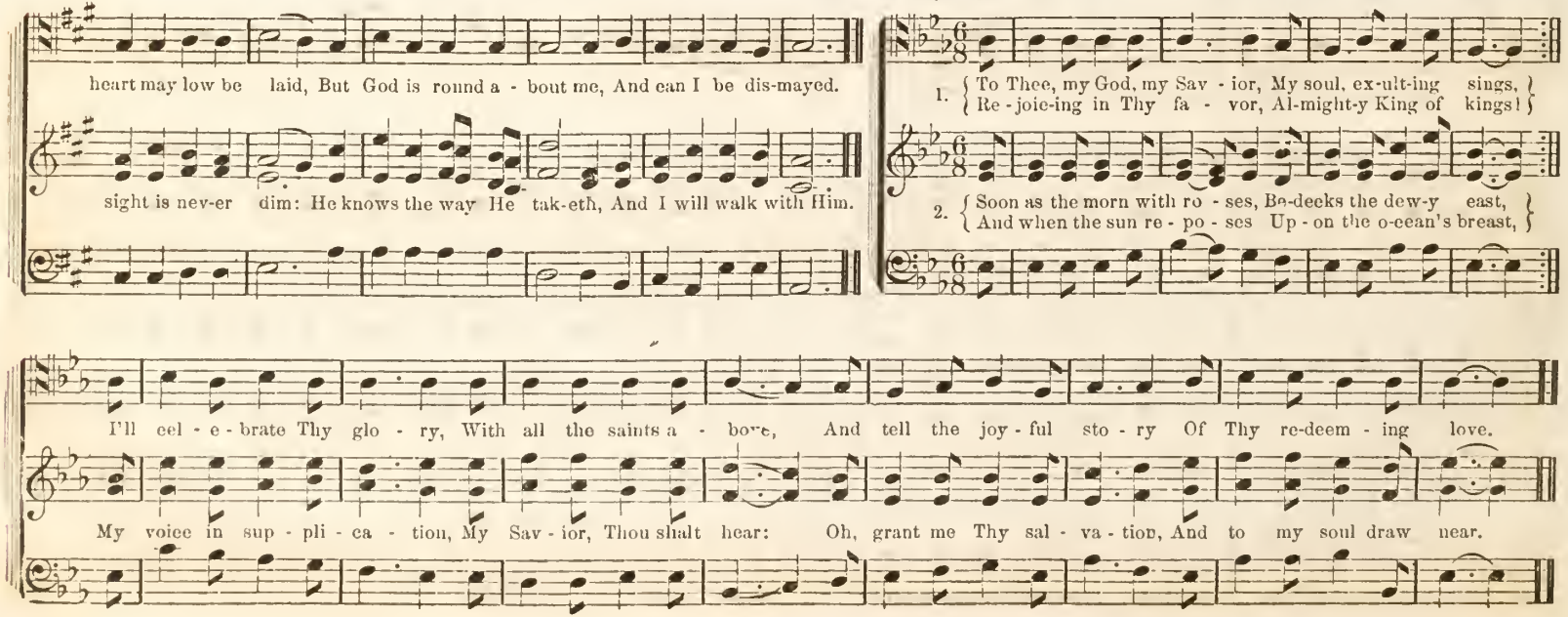
CASTLEMONT. 7s & 6s.

Allegretto.



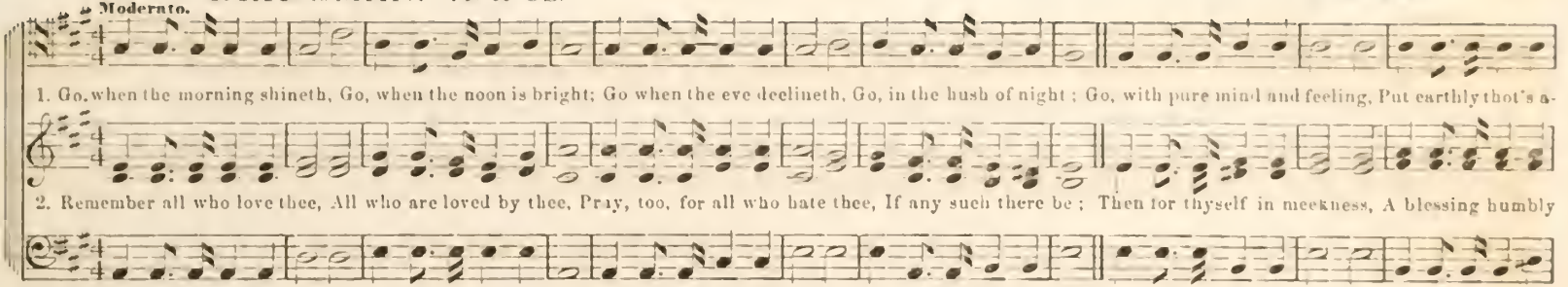
DELTA. 7s & 6s.

Joyfully.

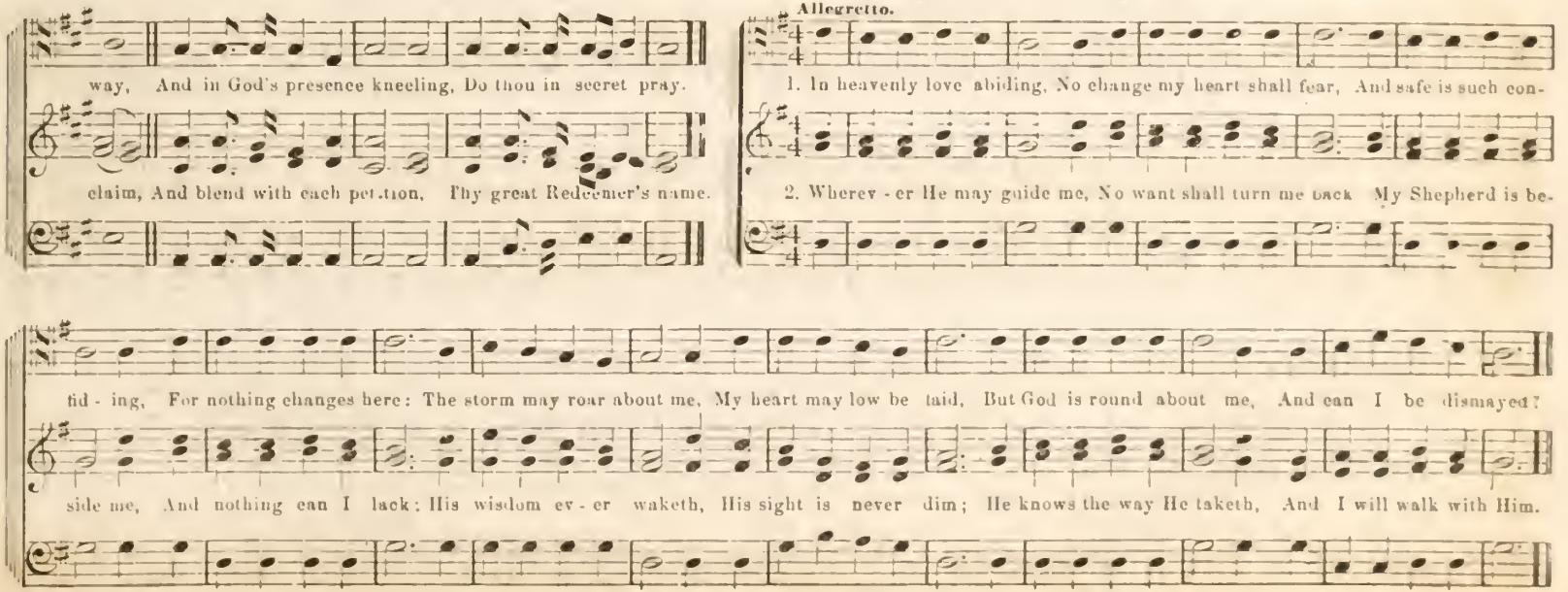


BRIDGMAN. 7s & 6s.

A. W. KEEN.



HECTOR. 7s & 6s.



GOODWIN. 7s & 6s.

Geo. James Webb.

Vivace.

1. The morning light is breaking, The darkness disappears; The sons of earth are waking To pen - i-ten-tial tears: Each breeze that sweeps the ocean Brings tidings
2. Rich dews of grace come o'er us, In many a gentle shower, And brighter scenes before us Are opening every hour: Each cry to heaven go - ing, A-bun-dant

MISSIONARY HYMN. 7s & 6s.

Dr. Lowell Mason.

from a - far Of nations in com-mo-tion, Prepared for Zion's war.
answers brings, And heav'nly gales are blowing, With peace upon their wings.

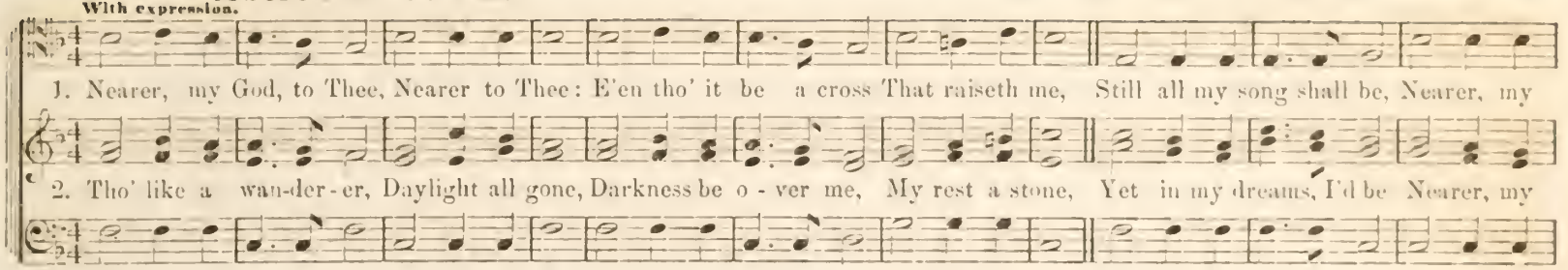
1. From Greenland's icy mountains, From India's coral strand, Where Afric's sunny
2. What though the spicy breezes Blow soft o'er Ceylon's isle; Though every prospect

foun'tains Roll down their golden sand,—From many an ancient riv - er, From many a palmy plain, They call us to de - liv - er Their land from er-ror's chain.
pleases, And on - ly man is vile; In vain with lavish kindness The gifts of God are strown; The heathen, in his blindness, Bows down to wood and stone!

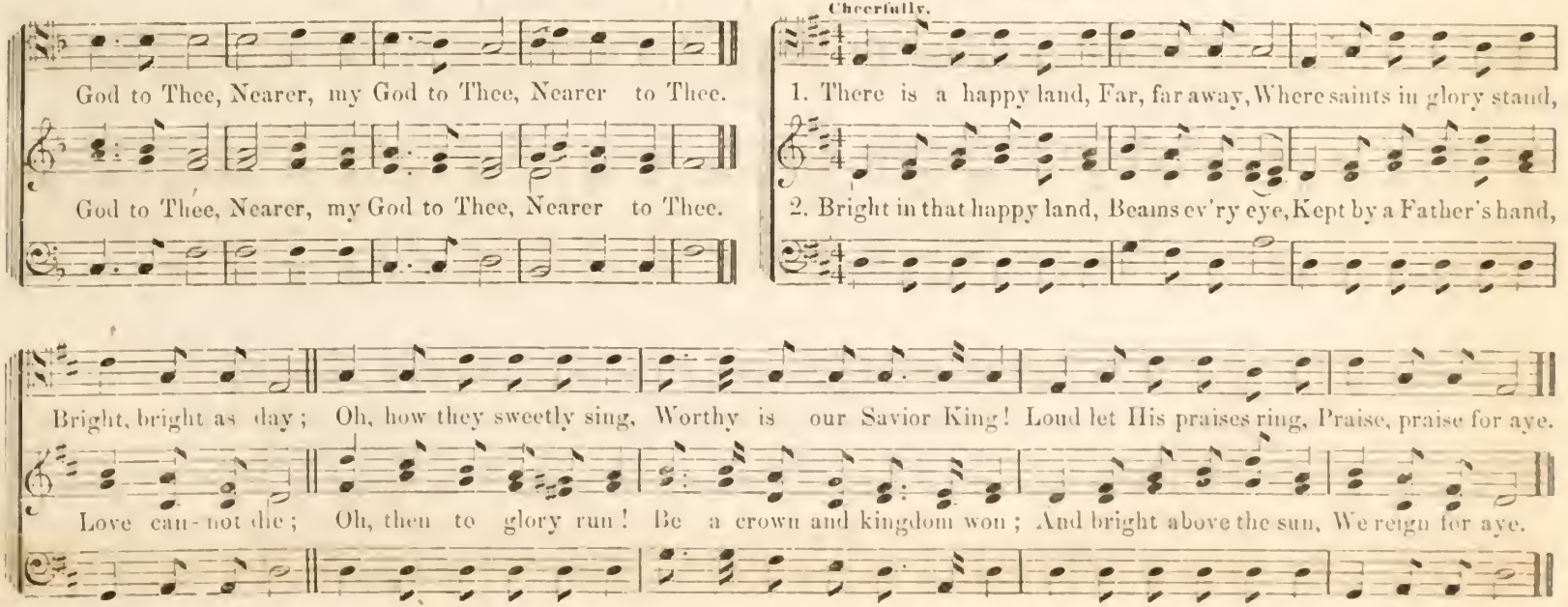
AMSTERDAM. 7s & 6s. Peculiar.

{Rise, my soul, and stretch thy wings, Thy better portion trace;
{Rise, from all terrestrial things Towards heaven thy native place;} Sun, and moon, and stars decay; Time shall soon this earth remove; Rise my soul, and haste away To seats prepared above.

AGASSIZ. 6s & 4s.

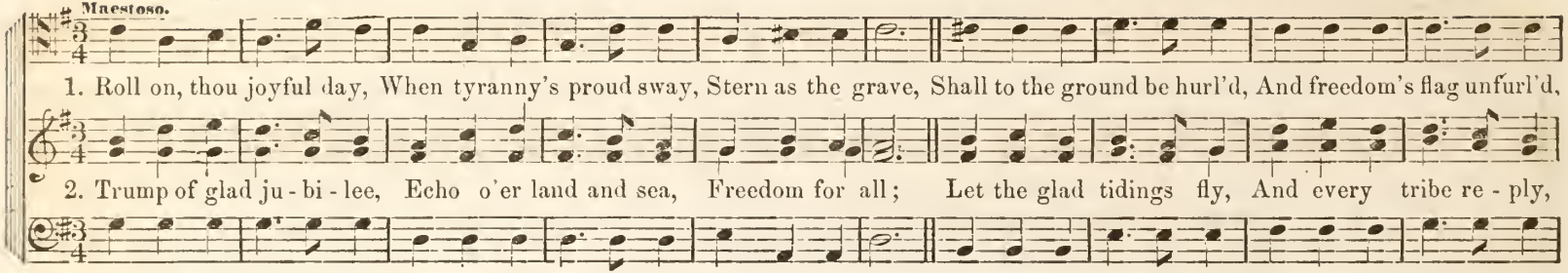


BERYL. 6s & 4s.

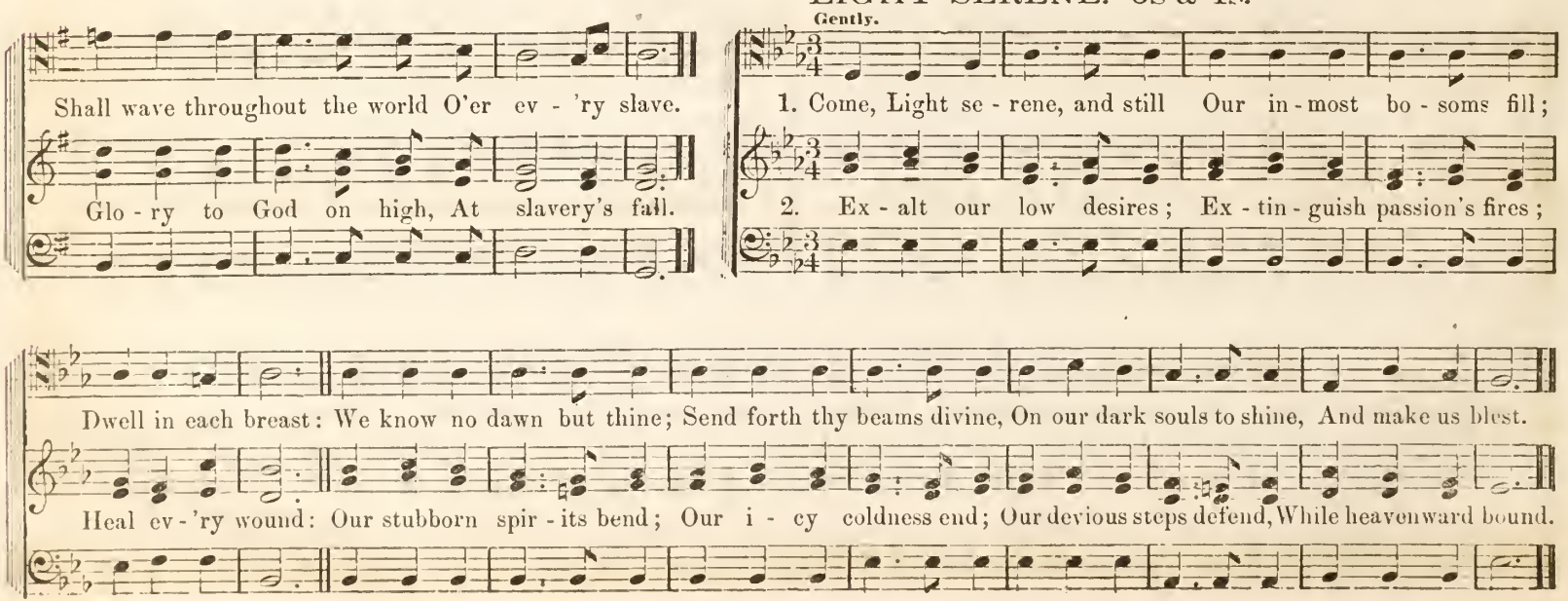


CAMPAIGN. 6s & 4s

H E. KIMBALL.

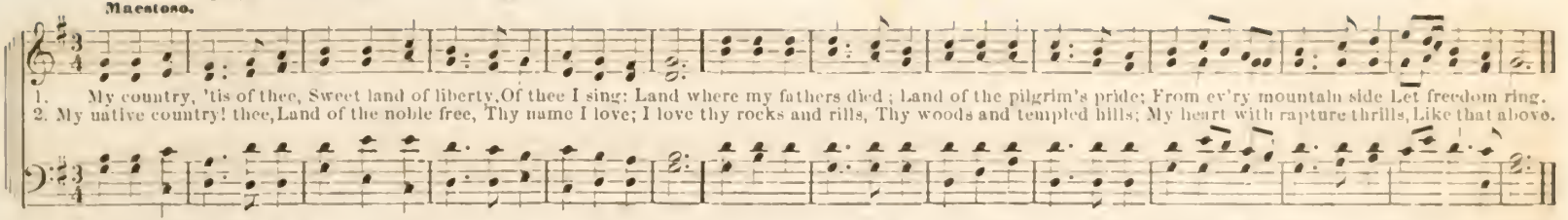


LIGHT SERENE. 6s & 4s.



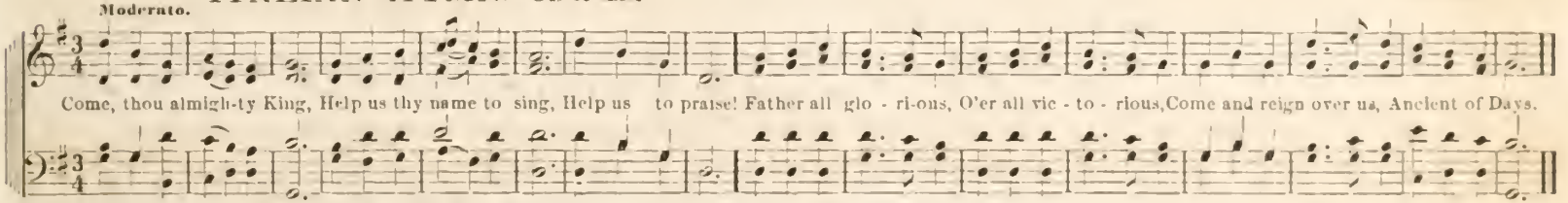
AMERICA. 6s & 4s.

ENGLISH.



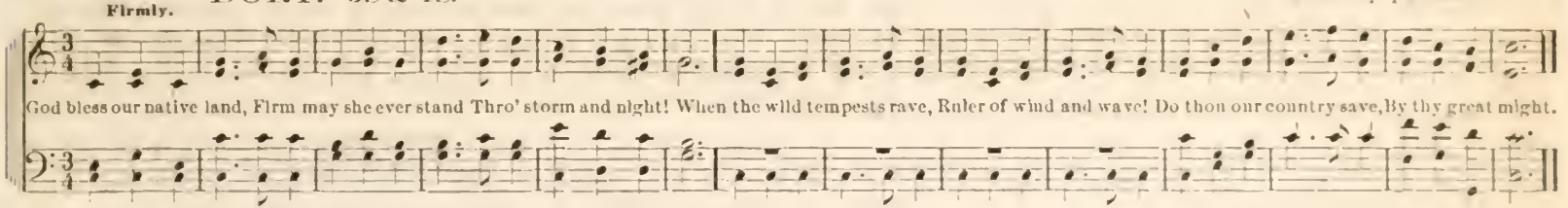
ITALIAN HYMN. 6s & 4s.

GIARDINI.



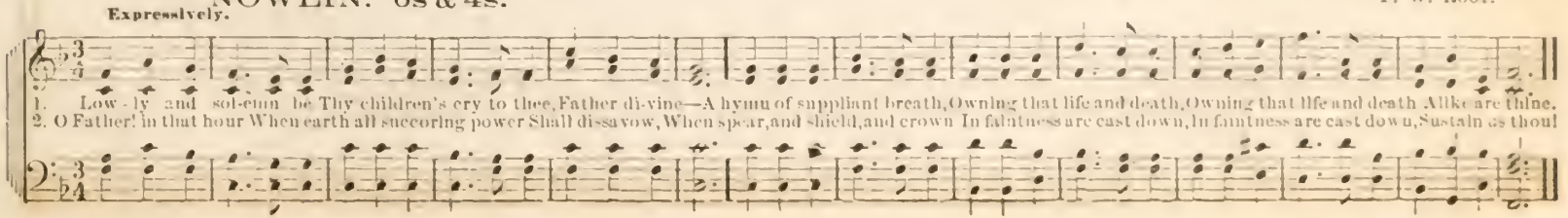
DORT. 6s & 4s.

DR. MASON by permission.



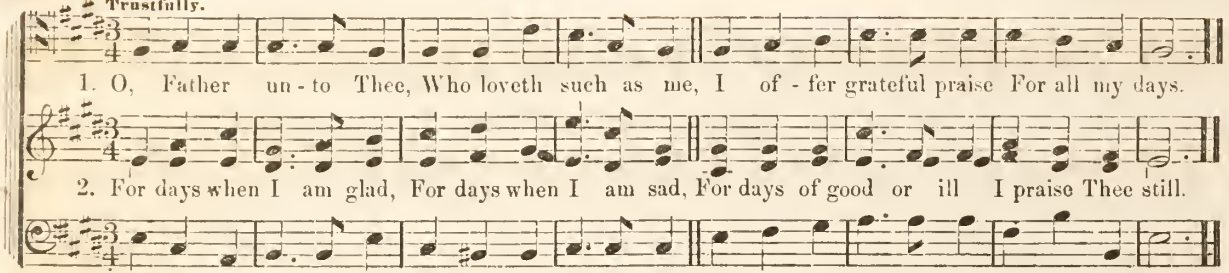
NOWLIN. 6s & 4s.

F. W. ROOT.



CARYL. 6s & 4.

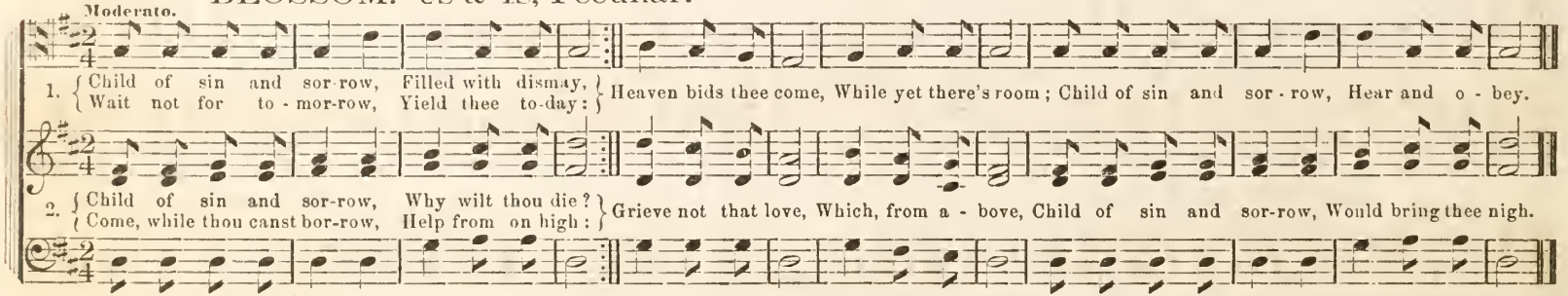
From Franz, by F. W. ROOT. *Words by* JAMES R. MURRAY.



3. For dear ones given me,
For dear ones now with Thee,
For rough or pleasant ways,
I give thee praise.

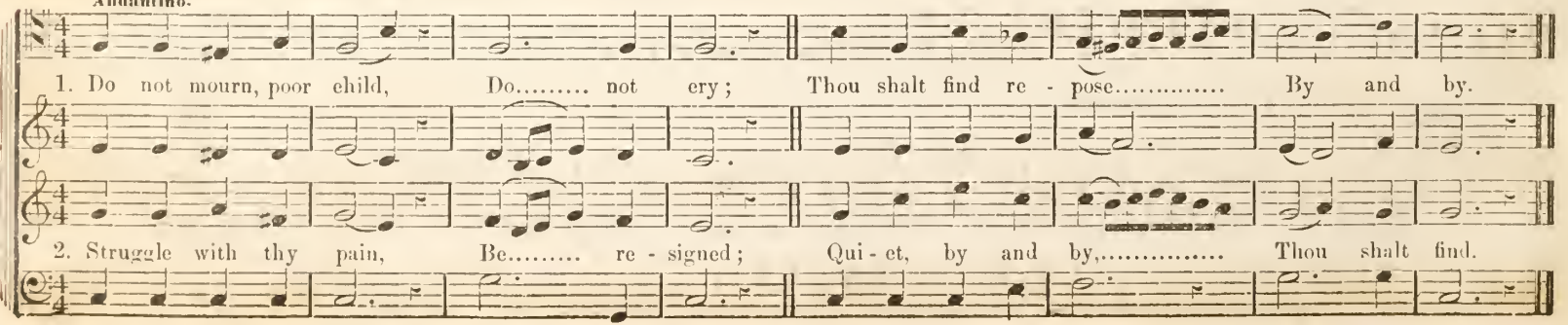
4 For I am in Thy care;
Thy love is everywhere;
Thou, Lord, canst do no ill—
I trust Thee still.

BLOSSOM. 6s & 4s, Peculiar.



SORROW. 5s & 3s.

P. P. BLISS.

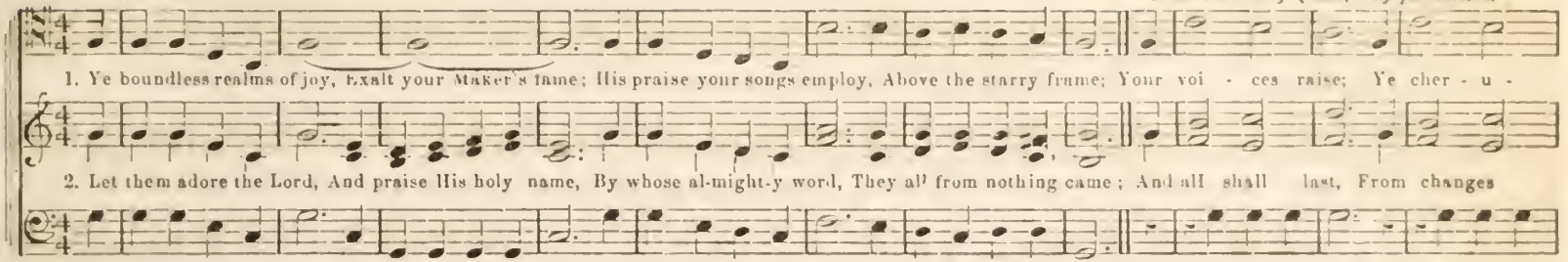


ST. CATHERINES. H. M.

H. R. PALMER.

From the "Song Queen," by permission.

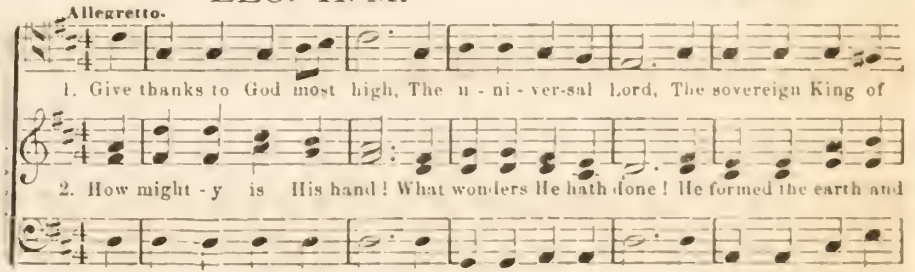
With energy.

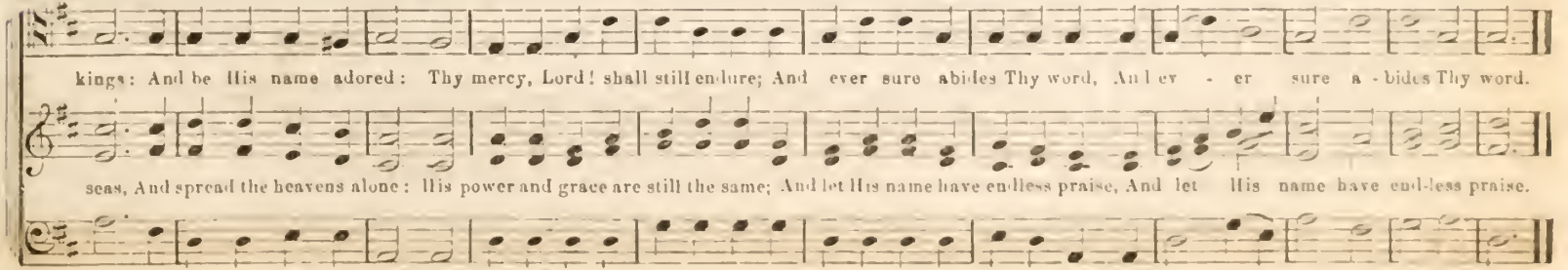


ELO. H. M.

J. R. MURRAY.

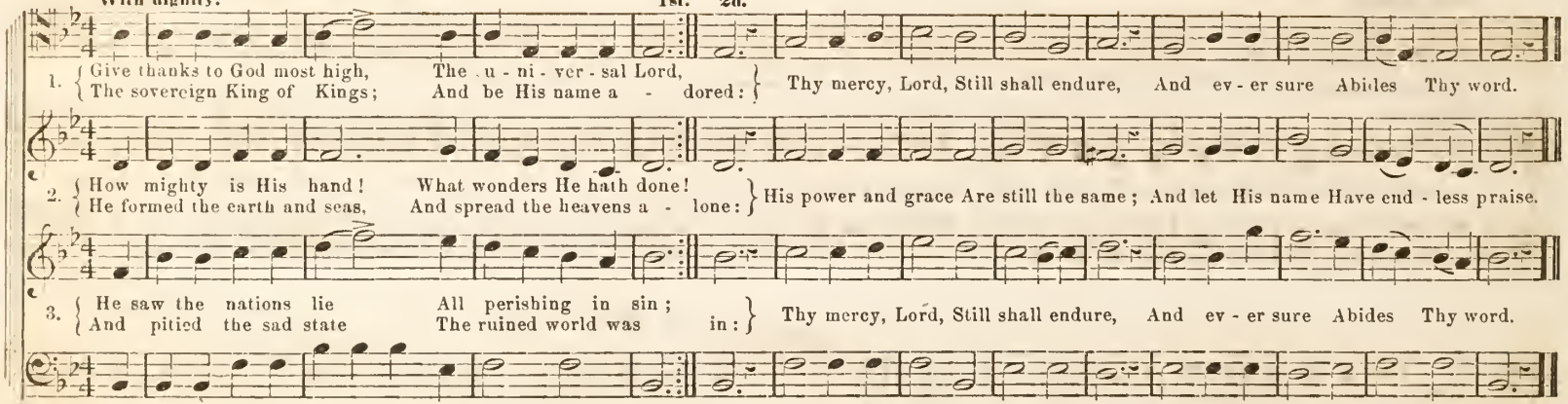
Allegretto.





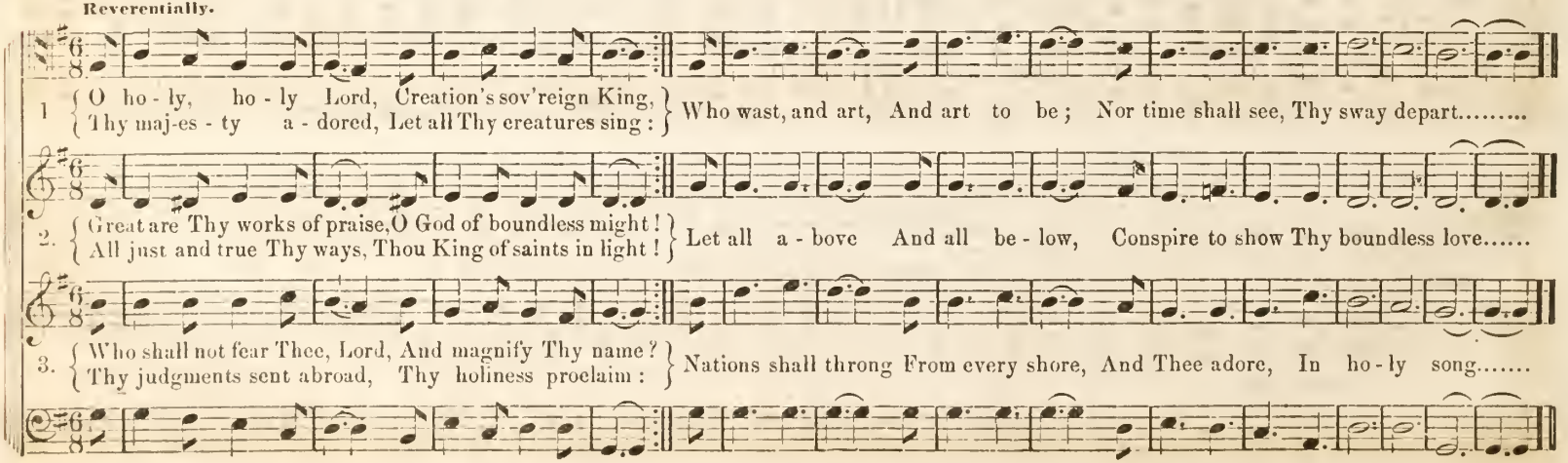
CURTIS. H. M.

With dignity. 1st. 2d. P. P. Bliss



RUBY GATE. H. M.

Reverentially.



CLINTON. H. M.

W. Irving Hartshorn. 1868.

Bold and Emphatic.

1. Re - joice! the Lord is King; Your Lord and King a - dore: Mor - tals, give thanks and sing, And triumph ev - er - more; Lift up your hearts, lift up your

2. Je - sus, the Sav - ior, reigns, The God of truth and love; When he had purg'd our stains, He took his seat a - bove: Lift up your hearts, lift up your

voice; Re - joice! a - gain I say, re - joice!

voice; Re - joice! a - gain I say, re - joice!

CANEA. H. M.

J. M. Pelton.

Moderato.

1. O Thou that hear - est prayer, At - tend our hum - ble cry, And

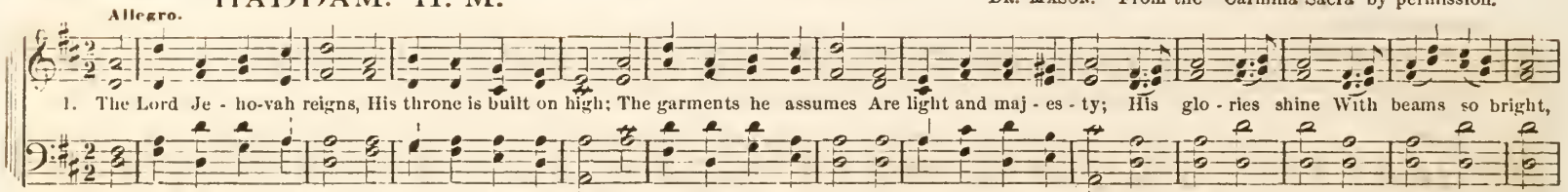
2. If earth - ly pa - rents hear Their chil - dren when they cry; If

let thy ser - vants share Thy bless - ings from on high; We plead the promise of the Lord, Grant us thy ho - ly Spir - it, Lord!

they, with love sin - cere, Their va - ried wants sup - ply; Much more wilt thou thy love dis - play, And answer when thy chil - dren pray.

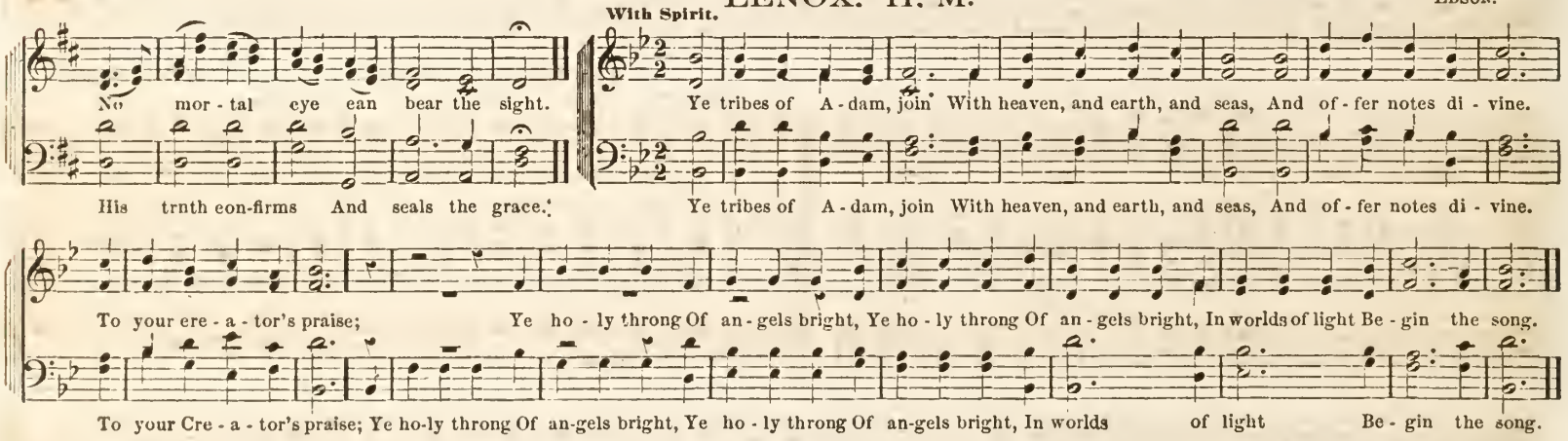
HADDAM. H. M.

Dr. Mason. From the "Carmina Sacra" by permission.



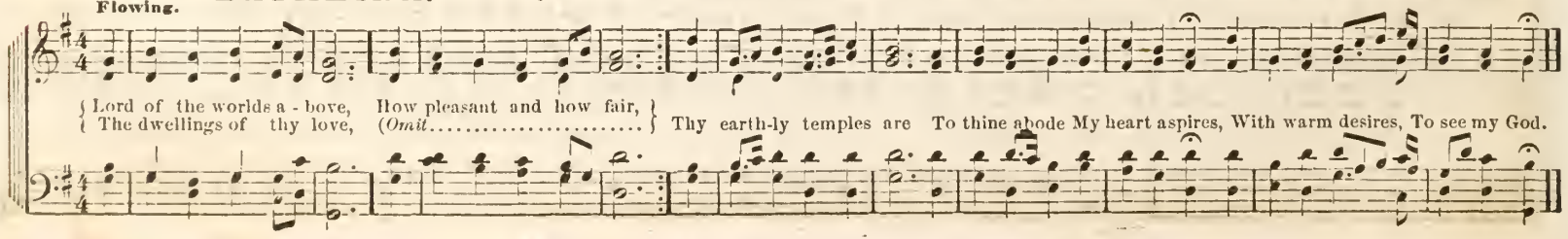
LENOX. H. M.

Edson.



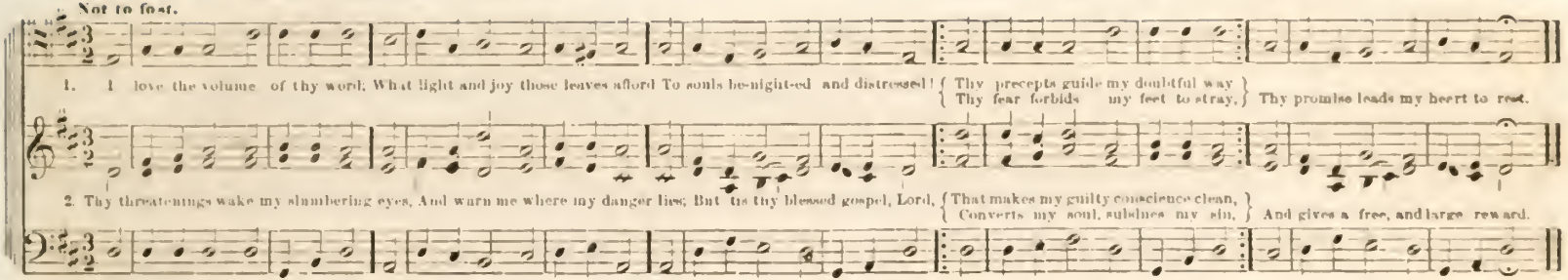
BETHESDA. H. M.

English.



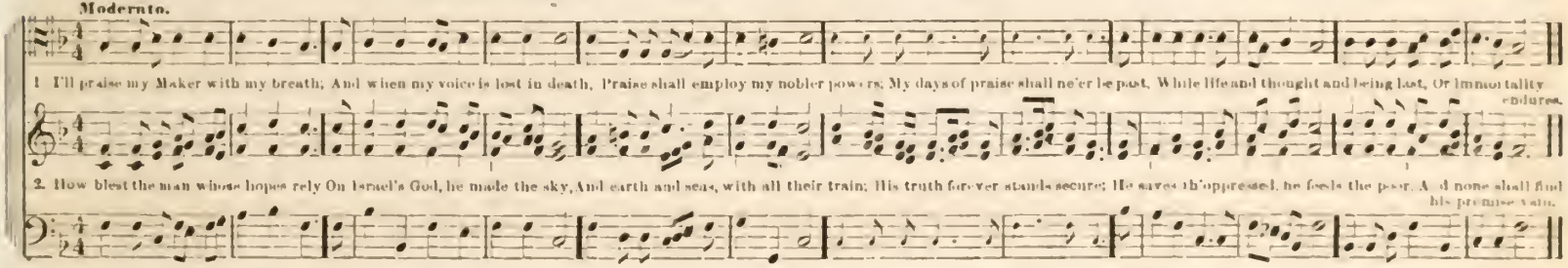
NASHVILLE. L. P. M.

Arr. Dr. Mason. From "Carmina Sacra" by permission.



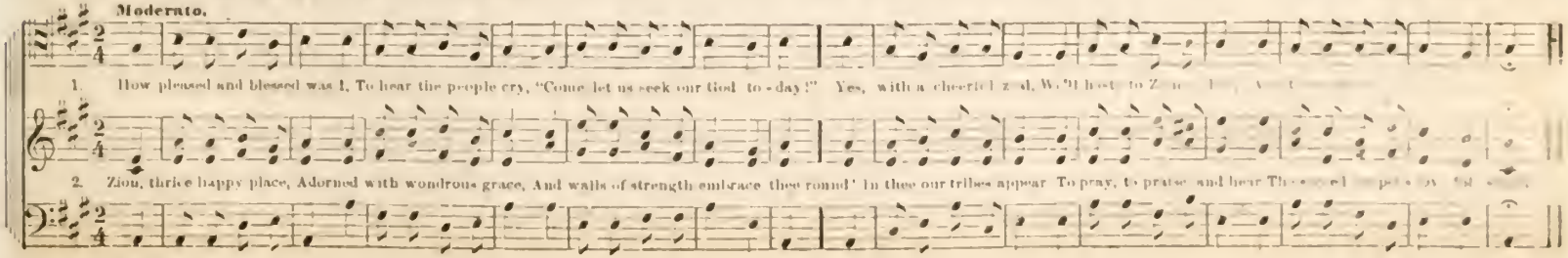
NEWCOURT. L. P. M.

H Bond.



DALSTON. S. P. M.

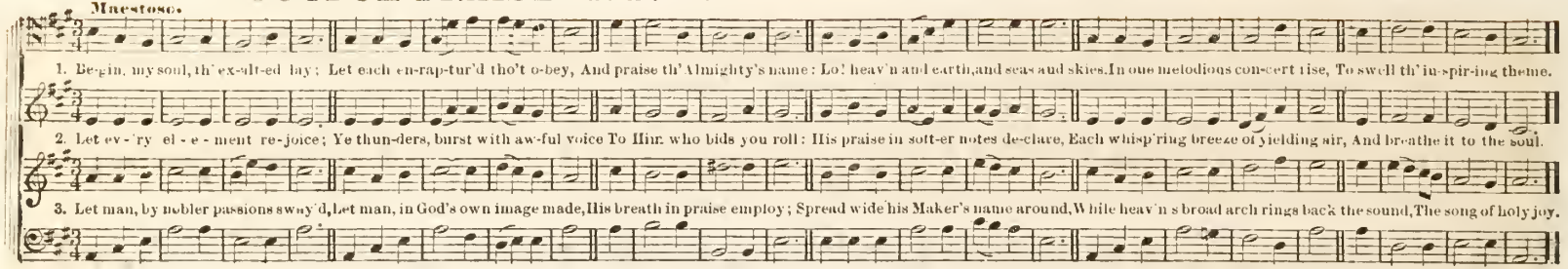
A. Williams.



JOYFUL PRAISE. C. P. M.

C. M. Wyman

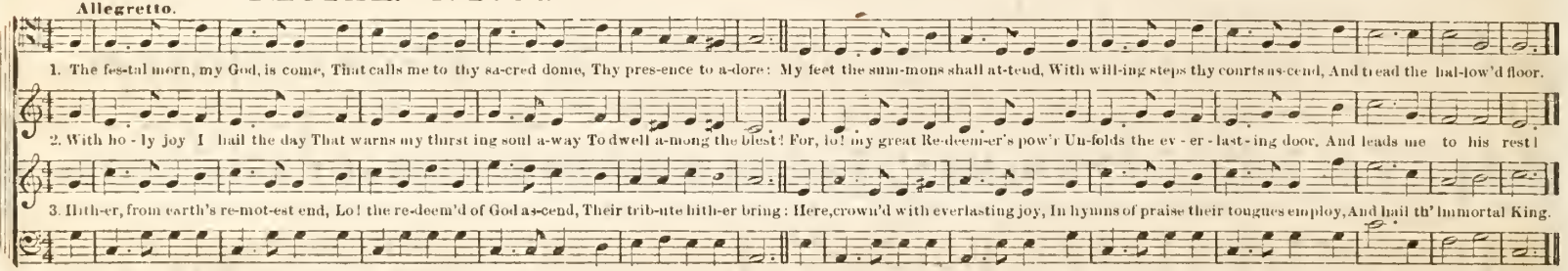
Maestoso.



FESTAL. C. P. M.

F. W. Root.

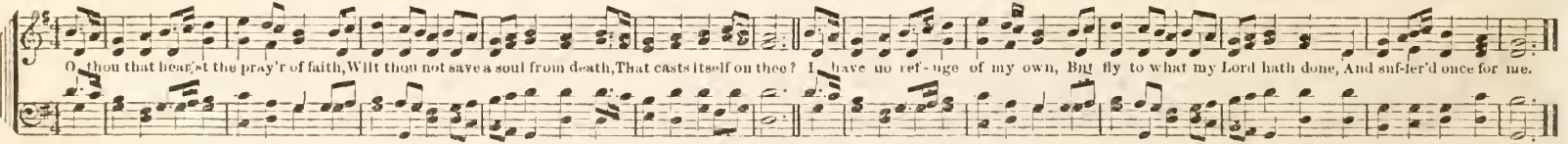
Allegretto.



AITHLONE. C. P. M.

From the "Carmina Sacra."

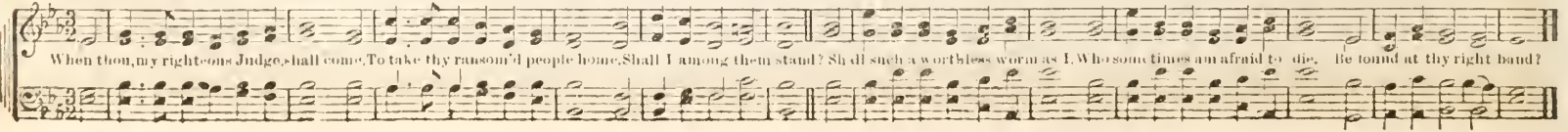
Moderato.



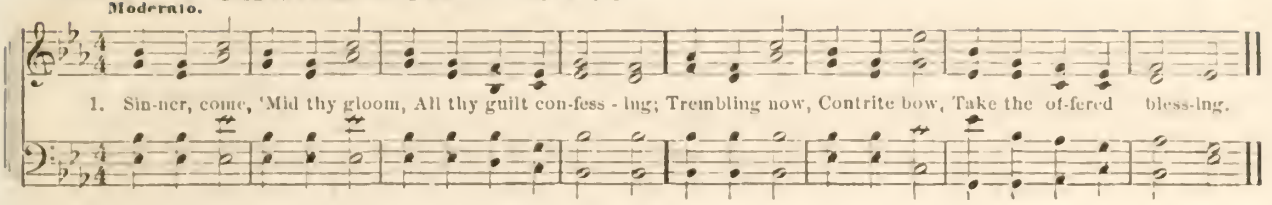
MERIBAH. C. P. M.

Dr. L. Mason. By permission.

Andantino.

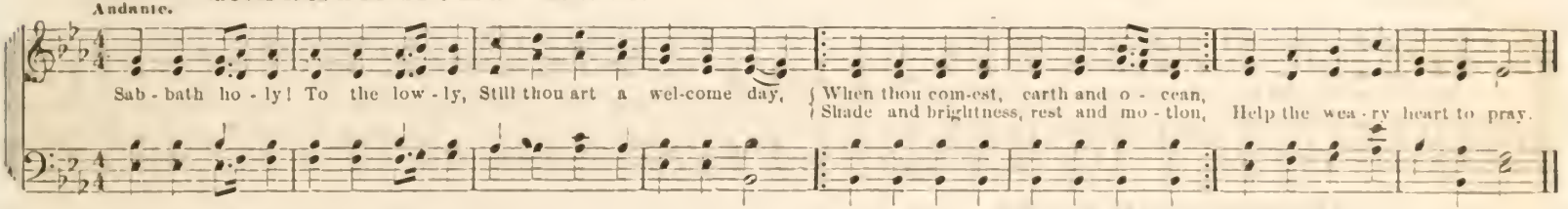


SINNER COME. 3s & 6s.

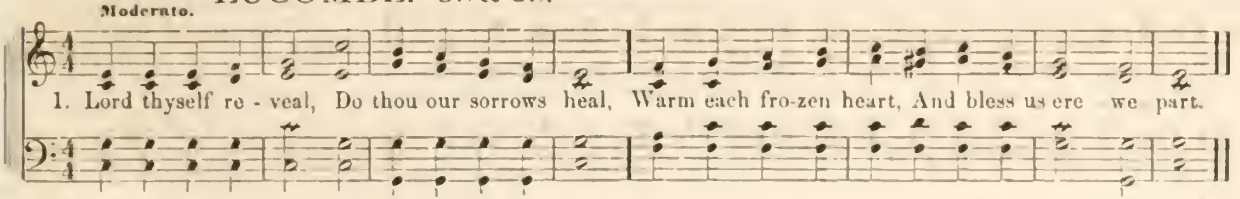


2. Sinner, come,
While there's room—
While the feast is waiting;
While the Lord,
By his word,
Kindly is inviting.

SABBATH HOLY. 4s & 7s.



LUCOMBE. 5s & 6s.

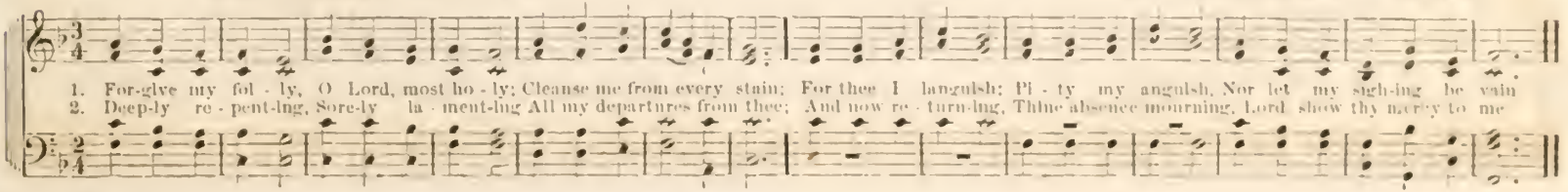


2. Hear us when we pray,
Drive every doubt away;
Ease each burden'd breast,
In thee may we find rest.

3. Faith and hope increase,
Fill every soul with peace;
Raise our hearts above
And fill us with thy love.

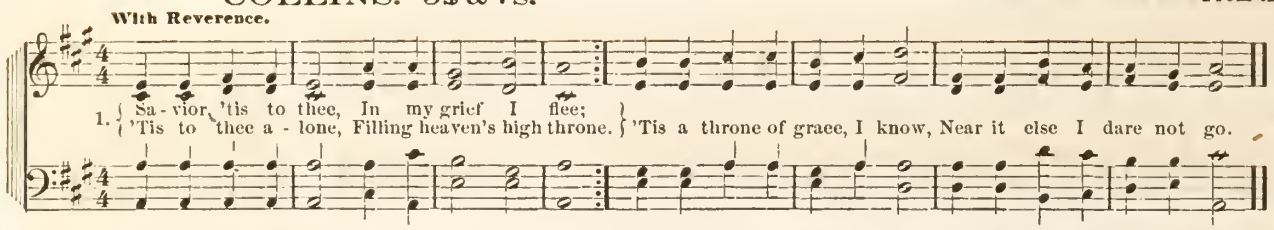
ALCERON. 5s & 7s.

From the "Sabbath Bell" by permission.



COLLINS. 5s & 7s.

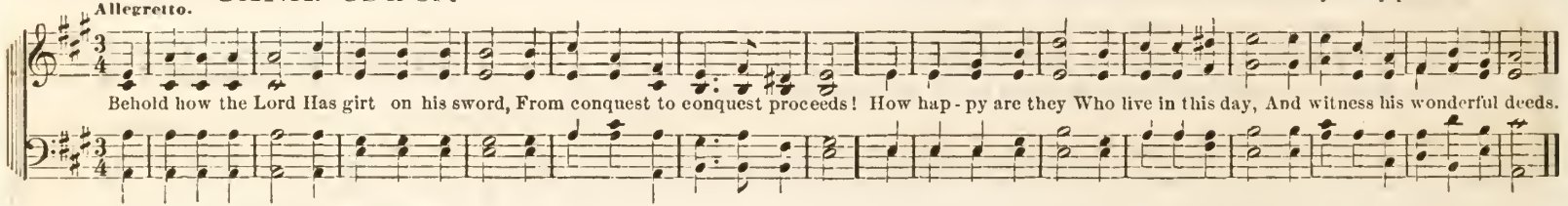
From the "Asaph," by permission.



2.
Let me tell thee all,
Be it great or small,
All I feel or fear;
Thine it is to hear,
Sin and shame belong to me;
Love and pity, Lord, to thee.

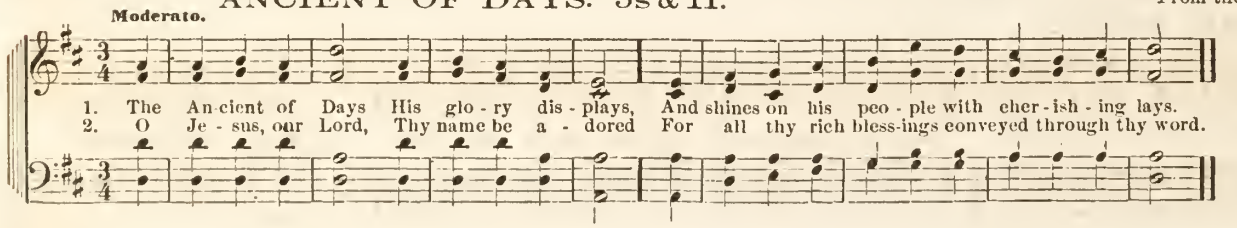
CANA. 5s & 8s.

From the "Hallelujah" by permission.



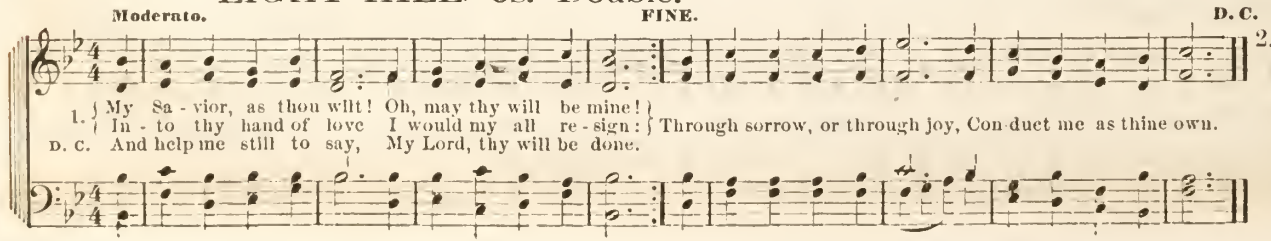
ANCIENT OF DAYS. 5s & 11.

From the "Temple Choir" by permission.



3. Thrice happy are they
Who hear and obey,
Who share in the blessings of this gospel day.
4. These blessings be mine,
Through favor divine;
And let all the glory, my Savior, be thine.

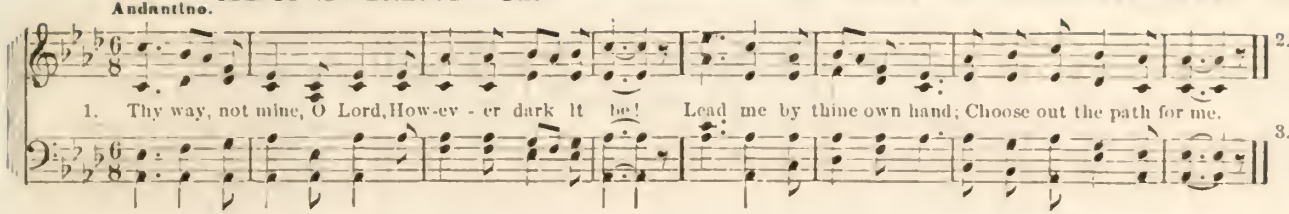
LIGHT HILL. 6s. Double.



2. My Savior, as thou wilt!
Tho' seen thro' many a tear,
Let not my star of hope
Grow dim or disappear:
Since thou on earth hast wept,
And sorrowed oft alone,
If I must weep with thee,
My Lord, thy will be done

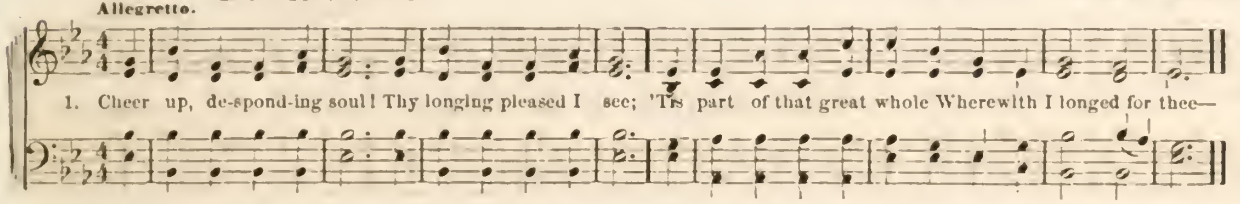
ADA STREET. 6s.

H. W. J.



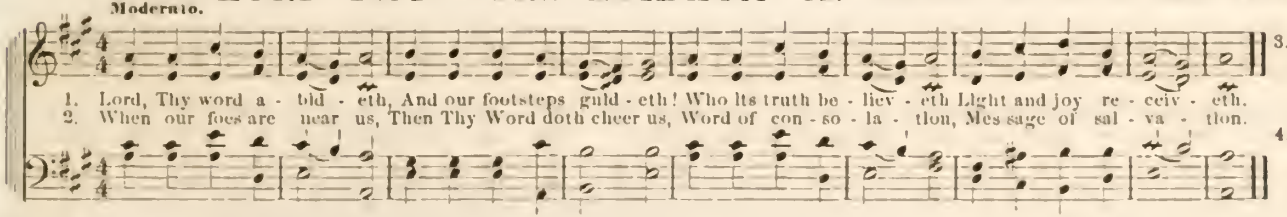
DALNA. 6s.

G. F. R. From the "Diapason," by permission.



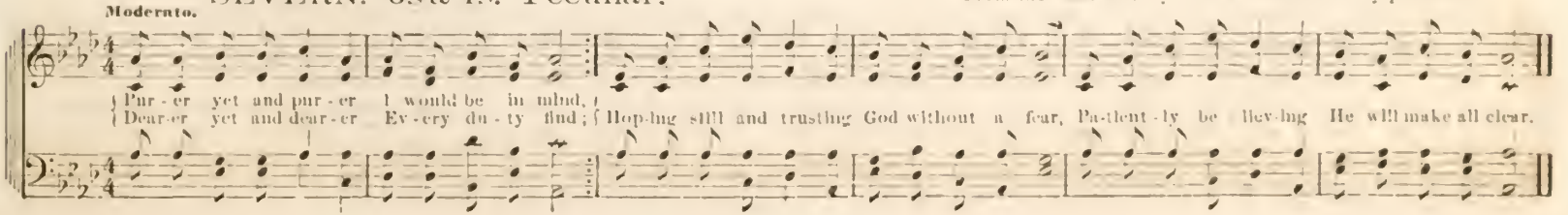
LORD THY WORD ABIDETH. 6s.

G. F. R. From the "Chapel Gems" by permission.

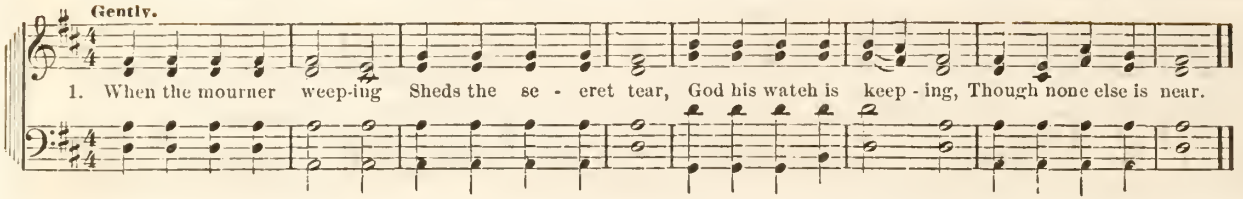


SEVERN. 6s & 4s. Peculiar.

From the "Sabbath Hymn and Tune Book" by permission.



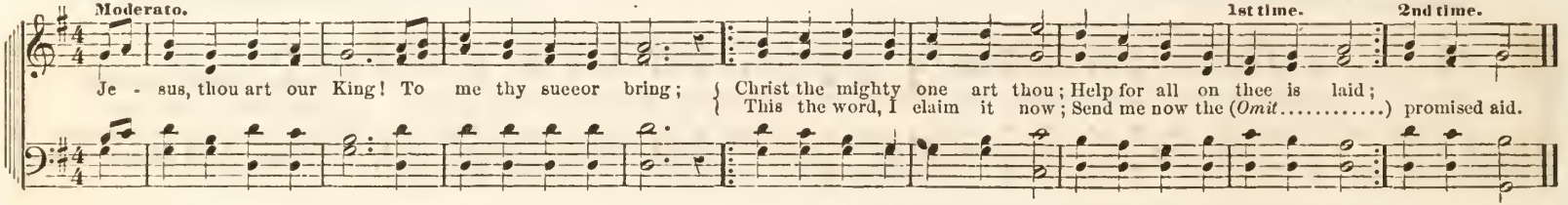
WHEN THE MOURNER. 6s & 5s.



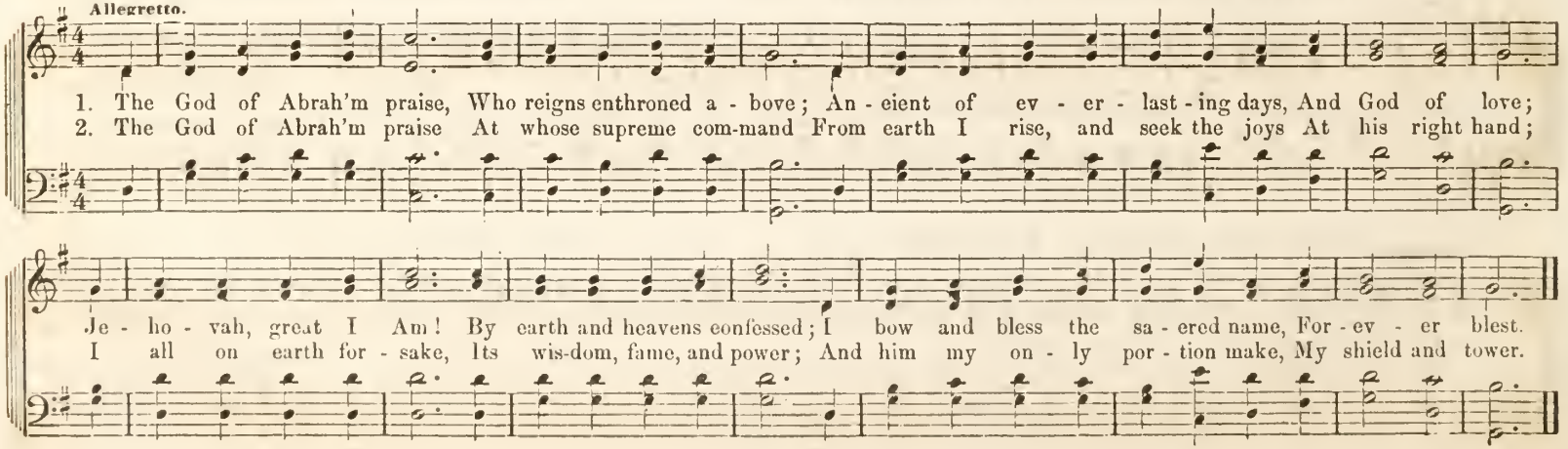
2. God will never leave thee
All thy wants he knows,
Feels the pains that grieve thee,
Sees thy cares and woes.

3. Raise thine eyes to heaven
When thy spirits quail,
When, by tempests driven,
Heart and courage fail.

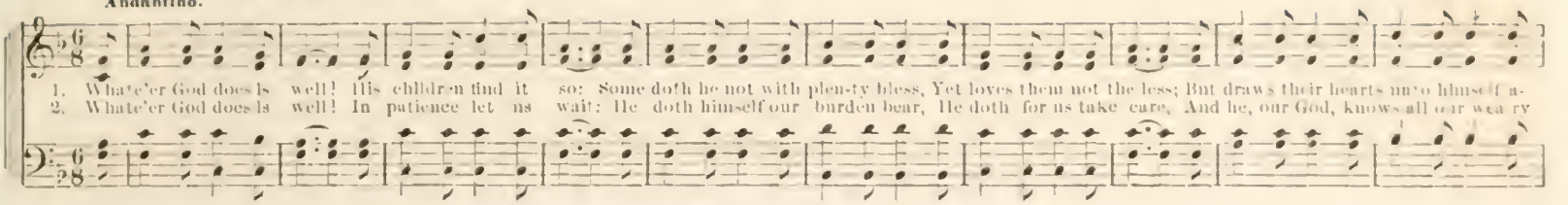
JESUS OUR KING. 7s & 6s.



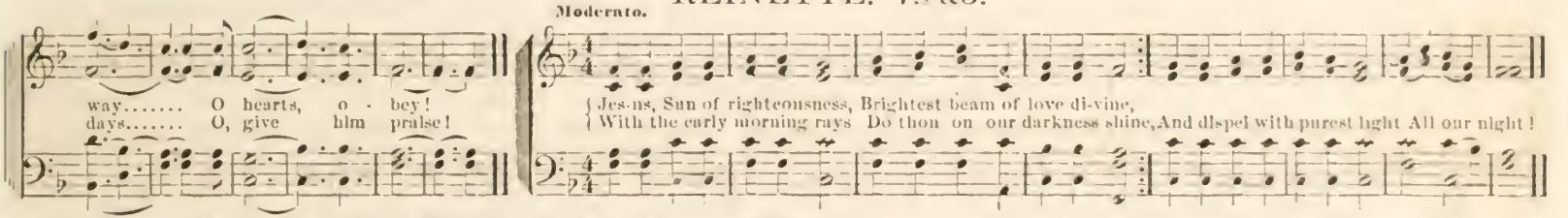
GARDEN GROVE. 6s 8s & 4s.



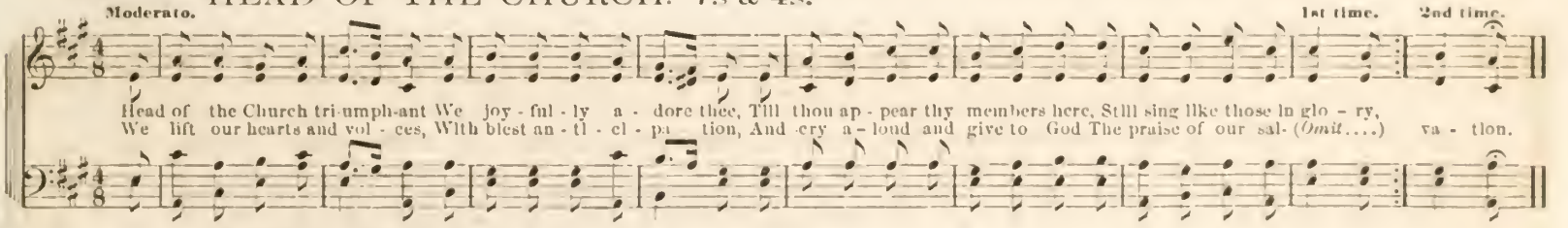
GARLAND WREATH. 6s 8, 10, &4.



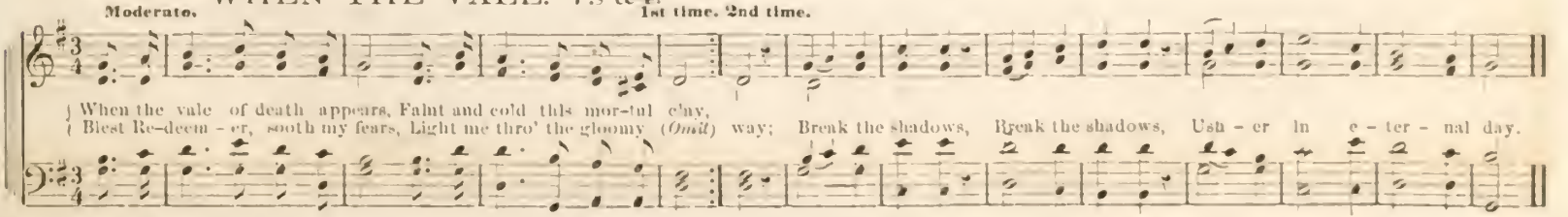
REINETTE. 7s &3.



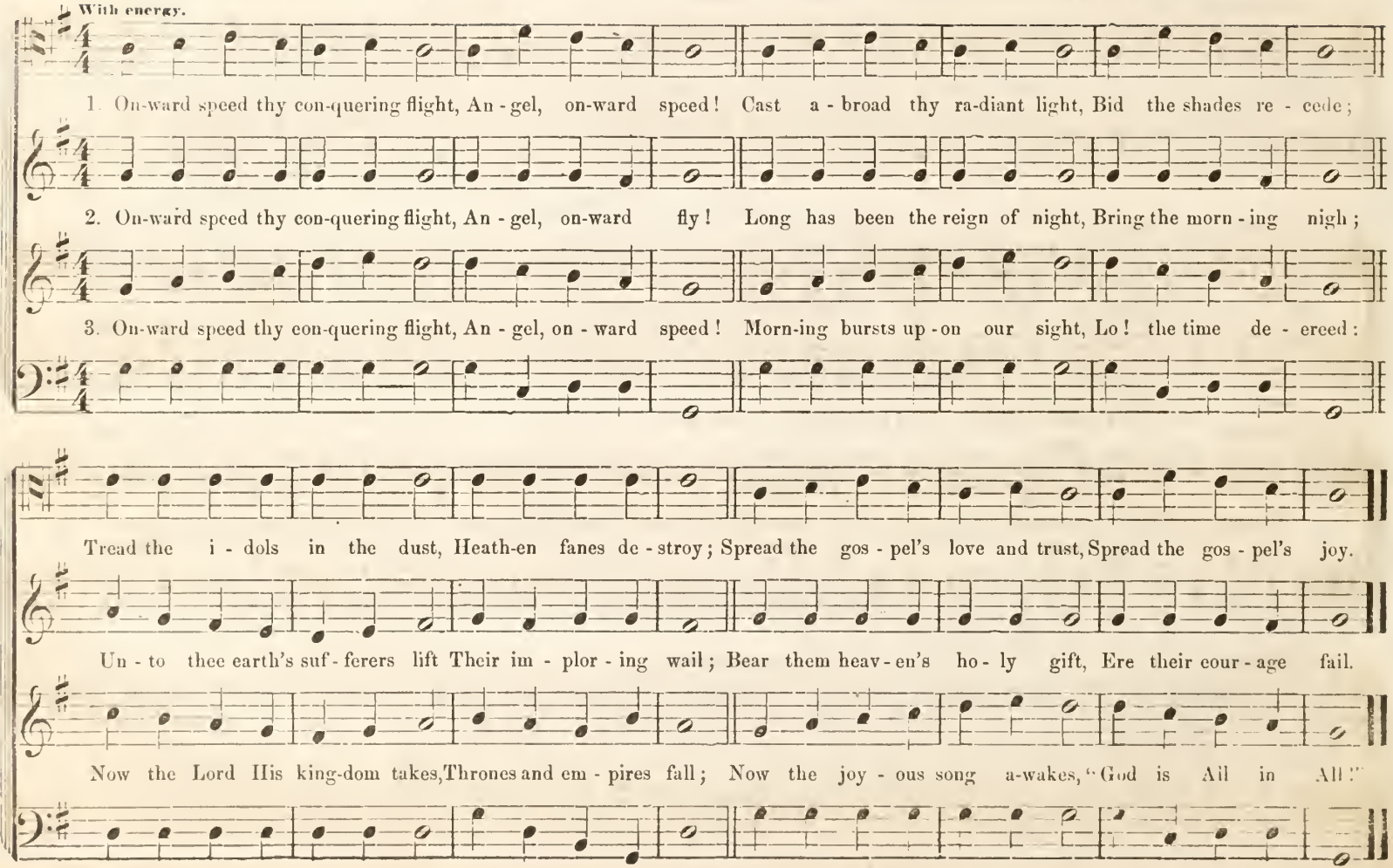
HEAD OF THE CHURCH. 7s & 4s.



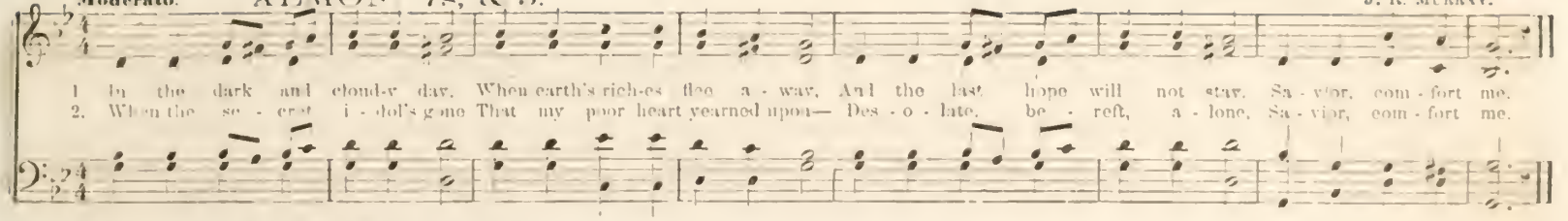
WHEN THE VALE. 7s &4.



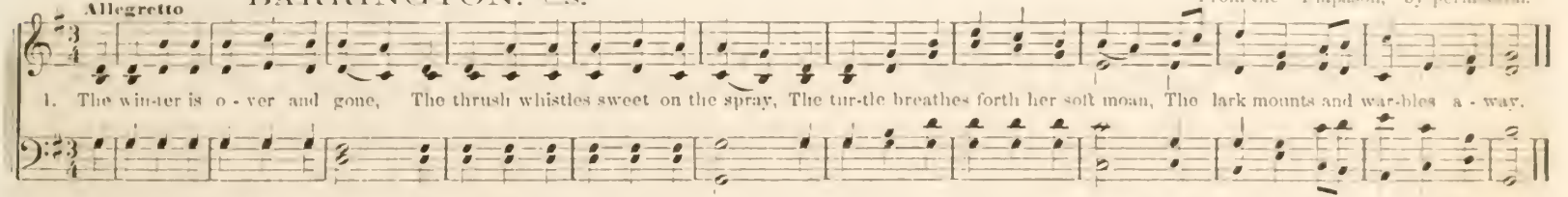
KINSIE. 7s & 5s.


With energy.
1. On-ward speed thy con-quering flight, An - gel, on-ward speed! Cast a - broad thy ra-diant light, Bid the shades re - cede;
2. On-ward speed thy con-quering flight, An - gel, on-ward fly! Long has been the reign of night, Bring the morn - ing nigh;
3. On-ward speed thy con-quering flight, An - gel, on - ward speed! Morn-ing bursts up - on our sight, Lo! the time de - ereed:
Tread the i - dols in the dust, Heath-en fanes de - stroy; Spread the gos - pel's love and trust, Spread the gos - pel's joy.
Un - to thee earth's suf - ferers lift Their im - plor - ing wail; Bear them heav - en's ho - ly gift, Ere their cour - age fail.
Now the Lord His king-dom takes, Thrones and em - pires fall; Now the joy - ous song a-wakes, "God is All in All!"

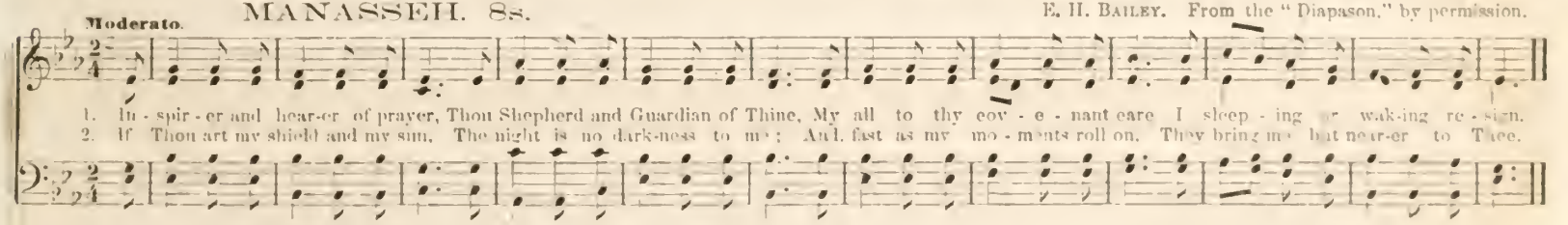
Moderato. ALMON. 7s, & 5. J. R. MURRAY.



Allegretto BARRINGTON. 8s. From the "Diapason," by permission.

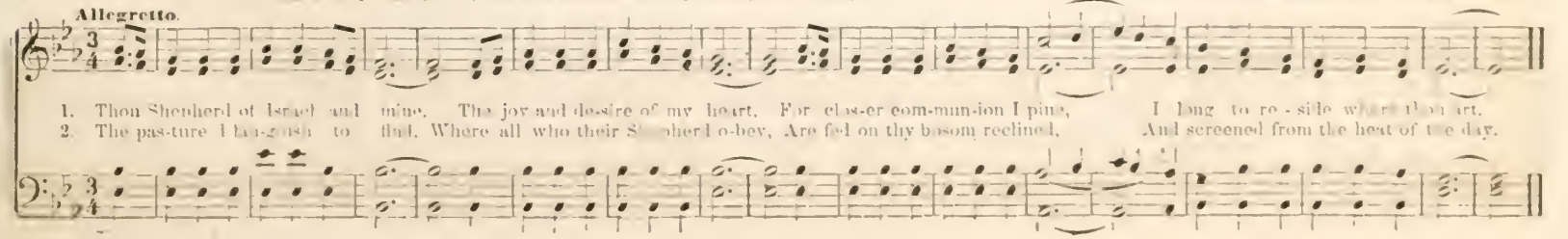


Moderato. MANASSEH. 8s. E. H. BAILEY. From the "Diapason," by permission.

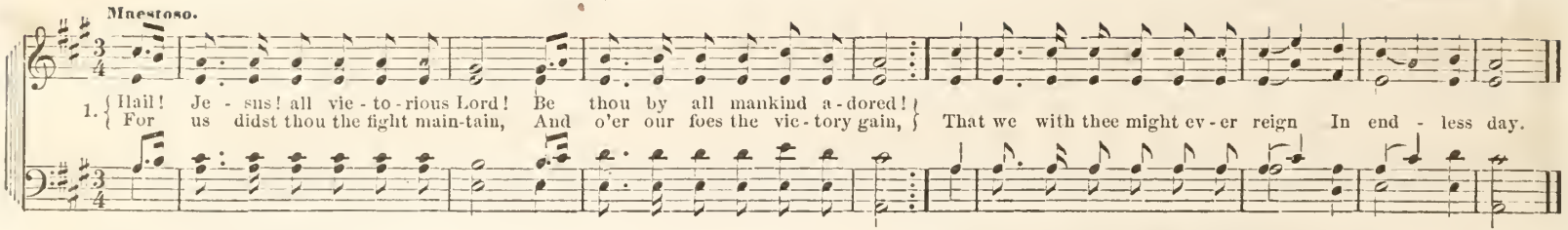


VISTA. 8s. (*First and second lines may be sung as a Duet.*) From the "Sabbath Bell," by permission.

Allegretto.

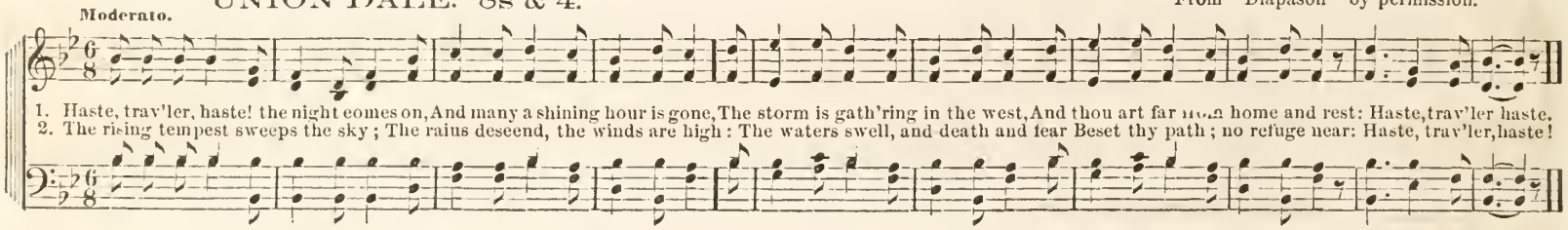


KIRKBRIDGE. 8s & 4s.



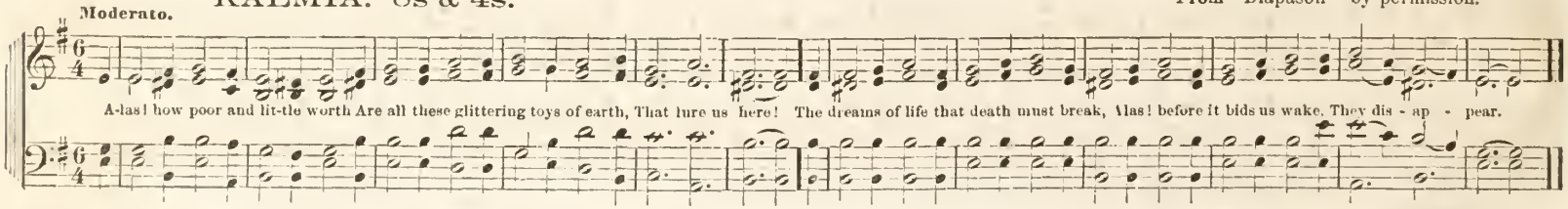
UNION DALE. 8s & 4.

From "Diapason" by permission.

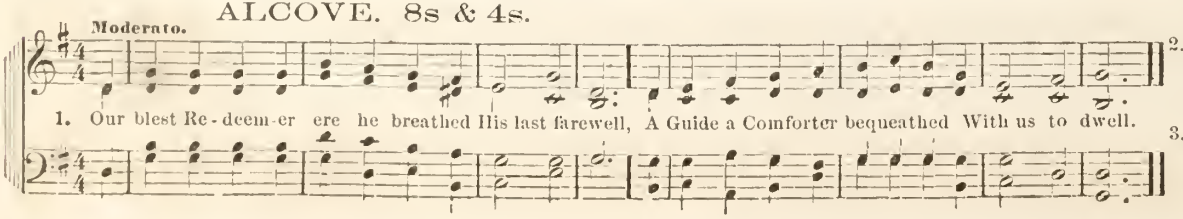


KALMIA. 8s & 4s.

From "Diapason" by permission.



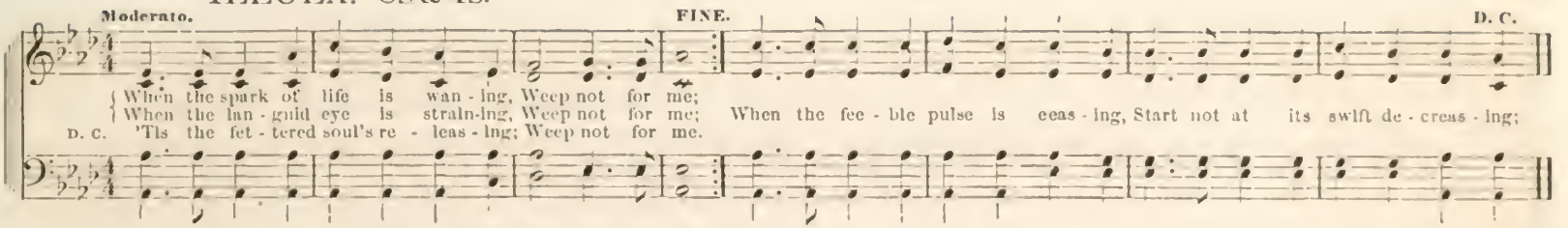
ALCOVE. 8s & 4s.



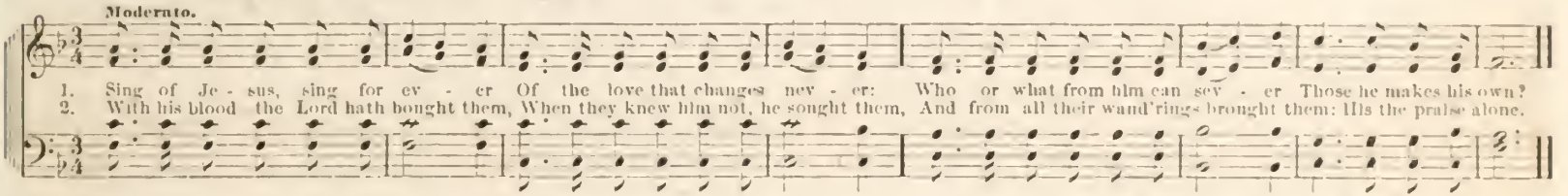
2. He breathes—that gentle voice we hear
As breeze of even:
That checks each fault, that calms each fear,
That speaks of heaven.

3. And all the good that we possess,
His gift we own;
Yea, every thought of holiness,
And victory won.

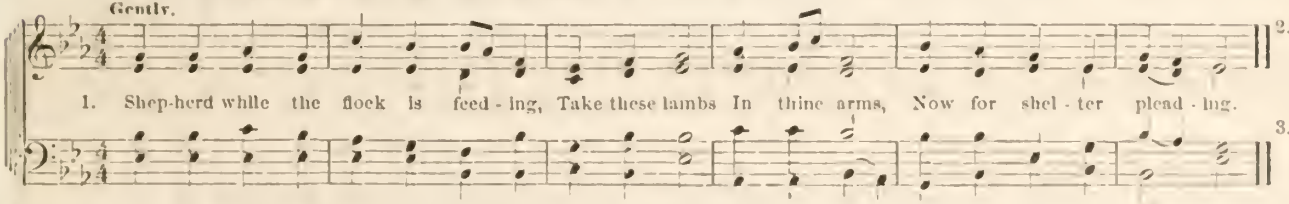
ILLULA. 8s & 4s.



SING OF JESUS. 8s & 5.



THE FLOCK. 8, 3s & 6.

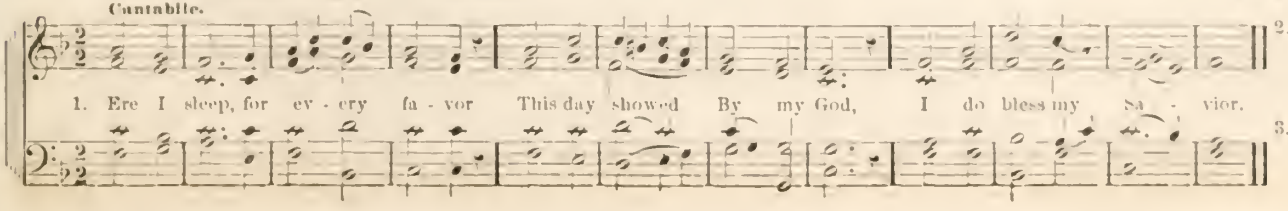


2. While the storm of life is low'ring,
Night and day,
Beasts of prey,
Lurking are devouring.

3. Shepherd, every grace combining,
Keep these lambs
In thine arms,
On thy breast reclining.

REPOSE. 8, 3s & 6.

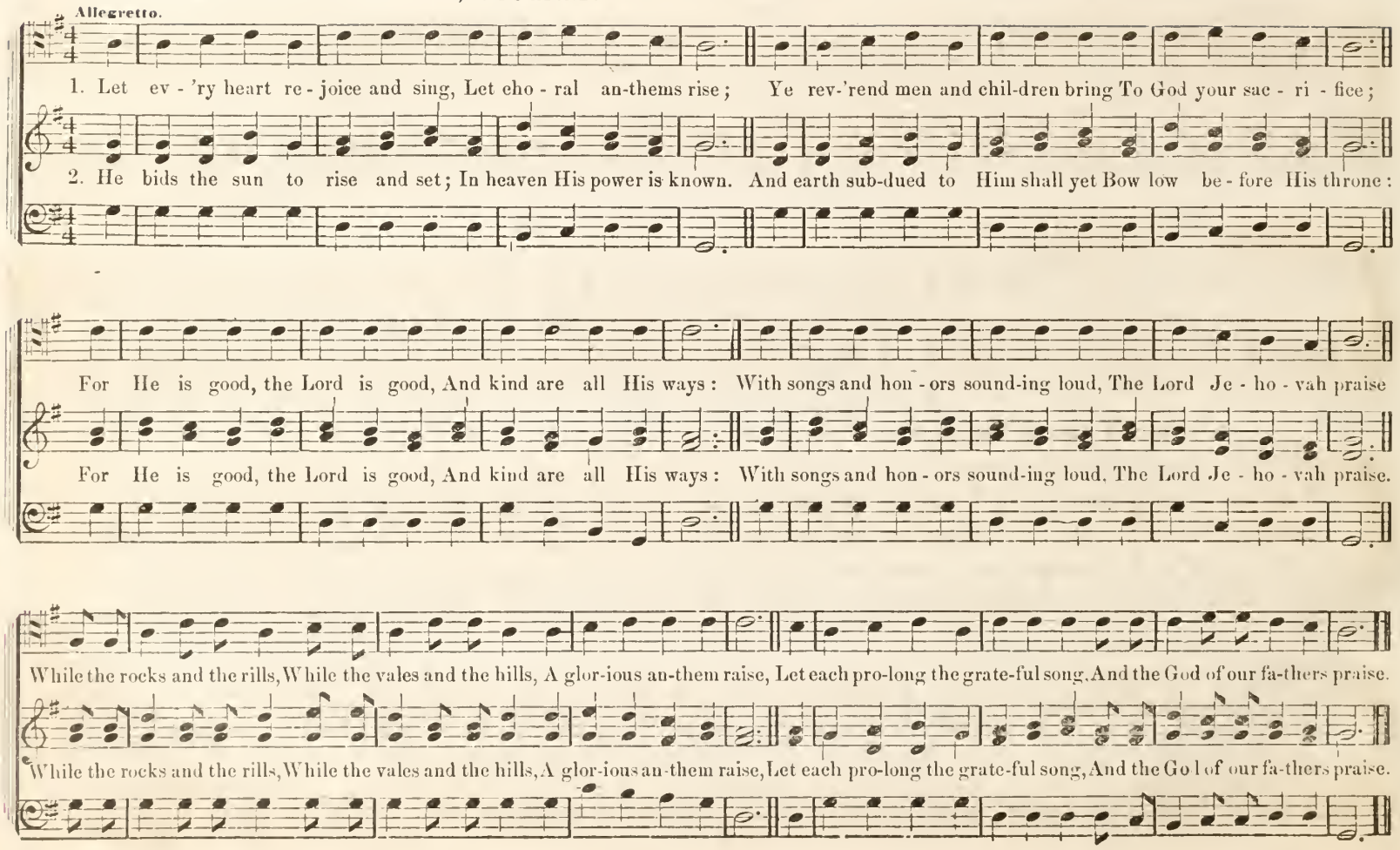
G. F. R. From the "Sabbath Bell" by permission.



2. Leave me not, but ever love me;
Let thy peace
Be my bliss,
Till thou hence remove me.

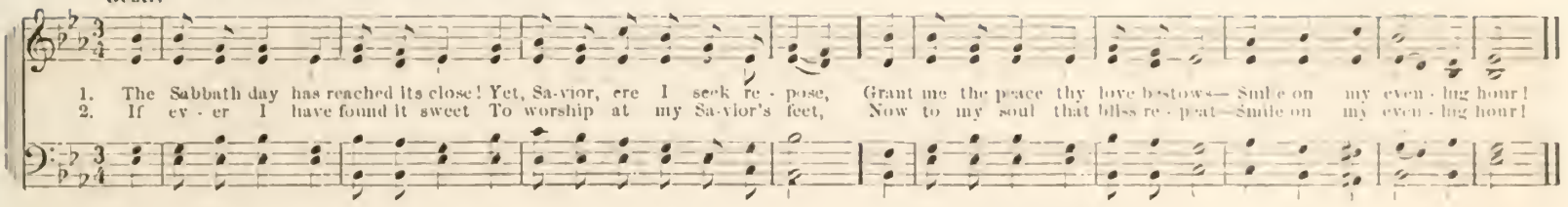
3. And, whene'er in death I slumber,
Let me rise
With the wise,
Counted in their number

WINONA. 8s & 6s, Peculiar.



EVENING HOUR. 8s & 6.

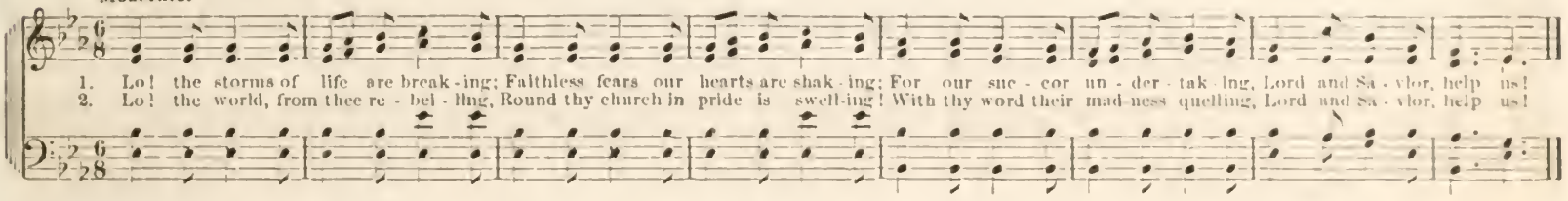
Gently



CAPE RACE. 8s & 6.

From the "Diapason," by permission.

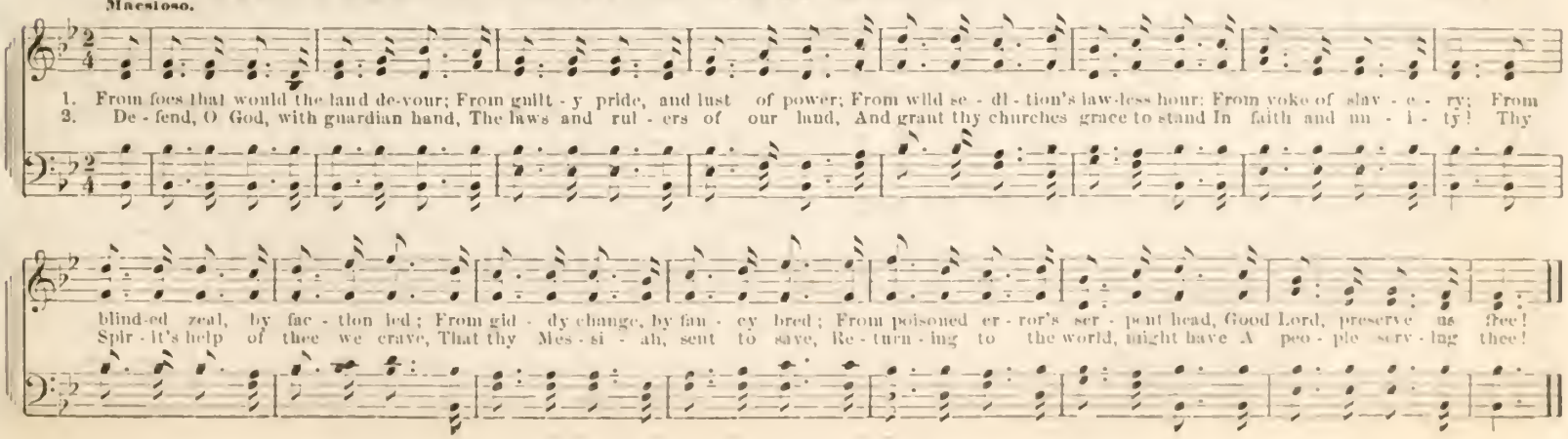
Moderato.



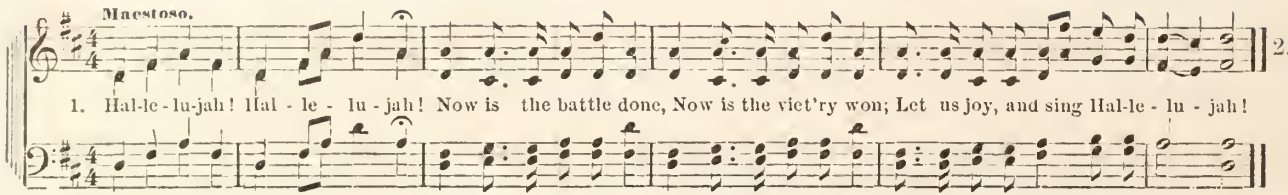
THE PATRIOT'S PRAYER. 8s & 6s. Double.

SCOTCH.

Maestoso.

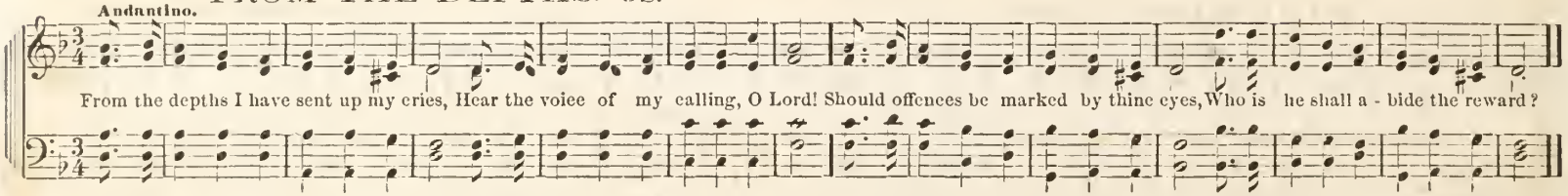


XANTHA. 8 6s 5 & 4.



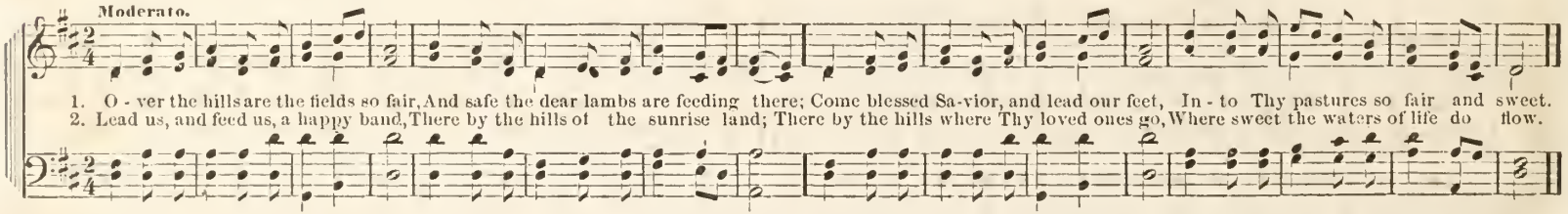
2. Hallelujah, Hallelujah!
Lord, by thy passion, save
Us from the endless grave:
Let us ever sing
Hallelujah!

FROM THE DEPTHS. 9s.

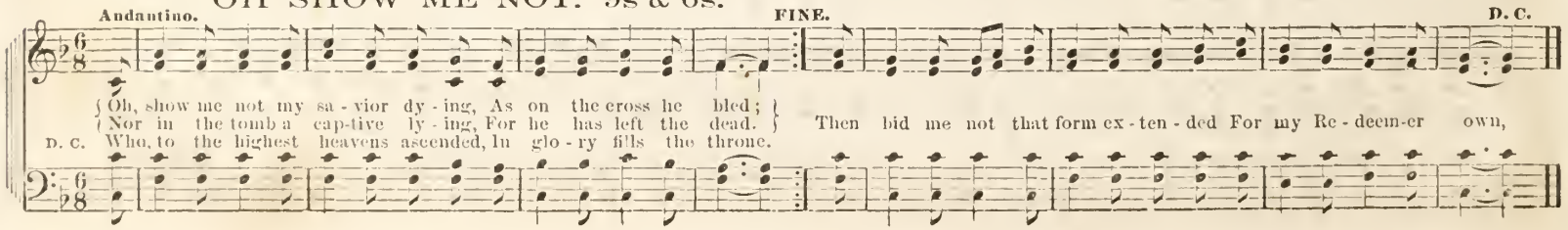


PASTURES FAIR. 9s.

GEO. B. LOOMIS.

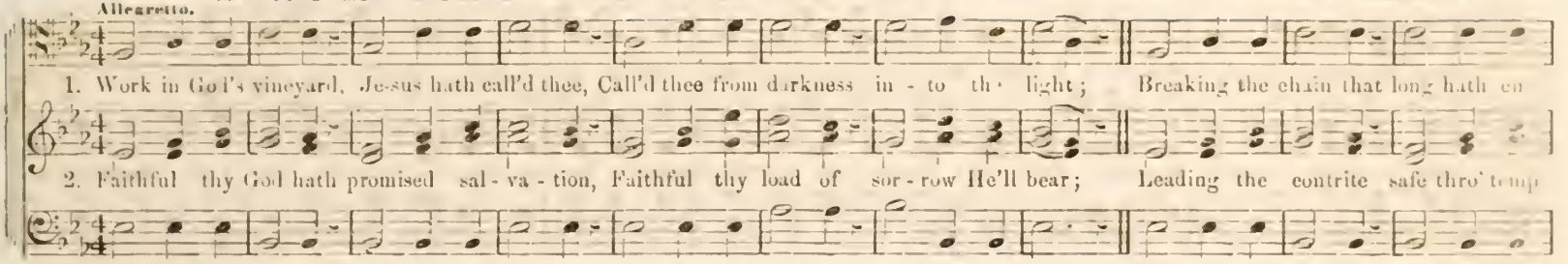


OH SHOW ME NOT. 9s & 6s.

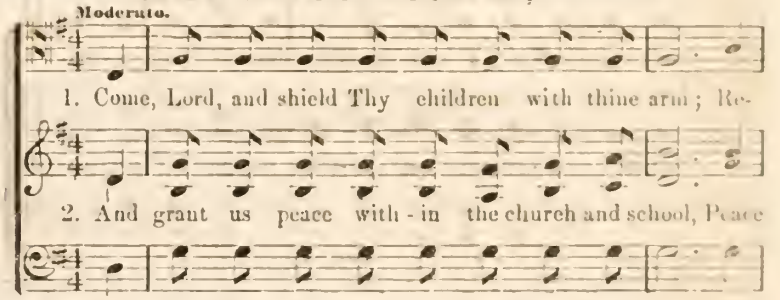


WORK IN GOD'S VINEYARD. 10s & 8s.

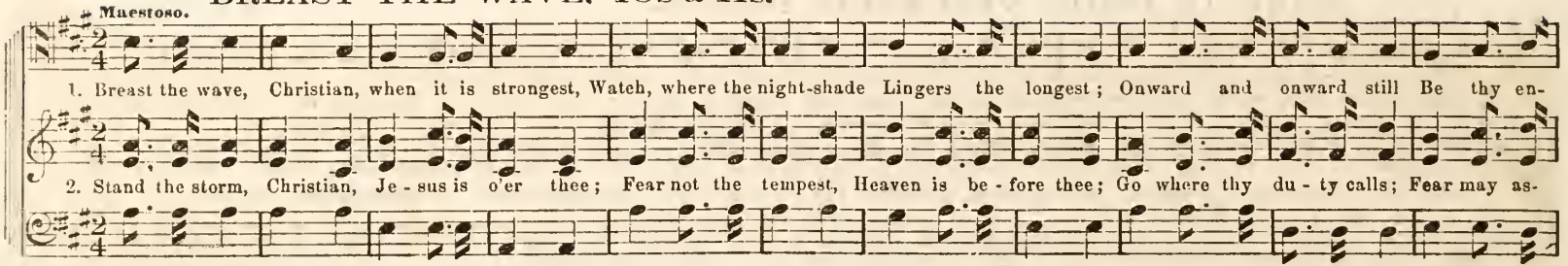
B. R. HANBY.



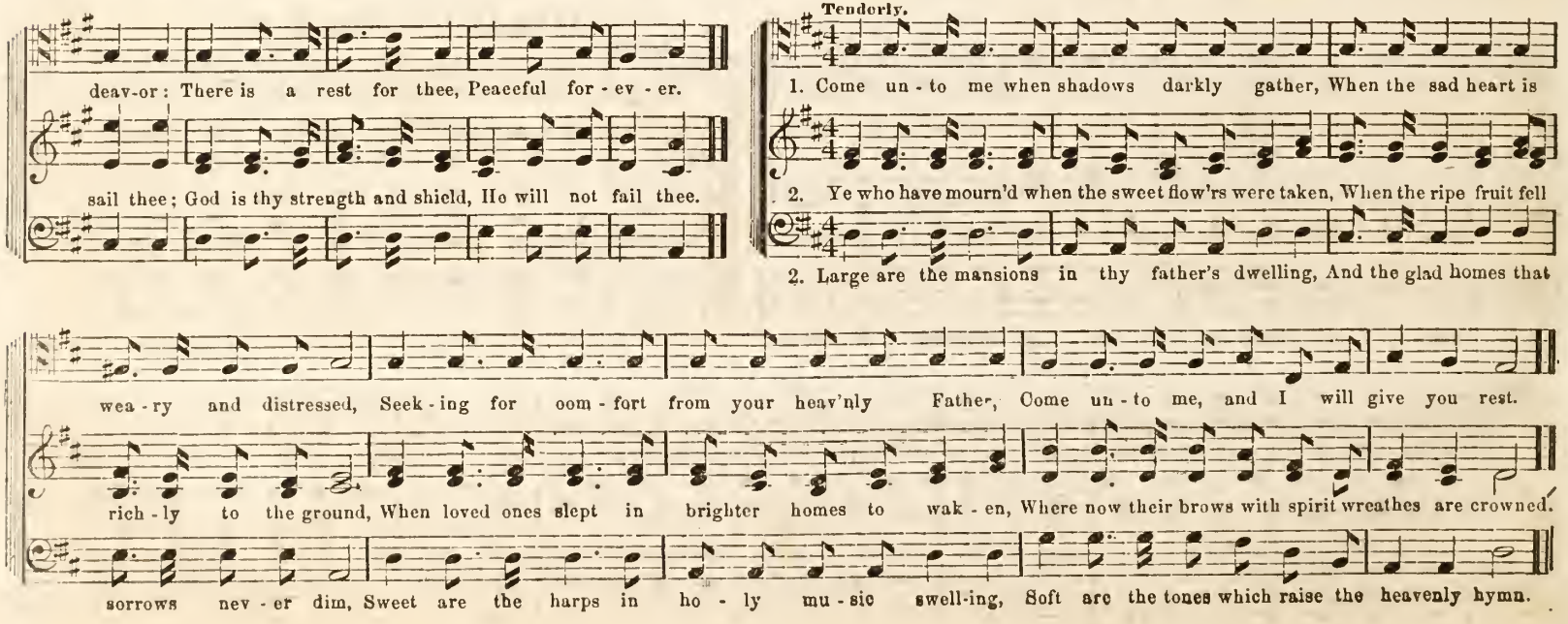
SHIELD US. 10s & 4s.



BREAST THE WAVE. 10s & 11s.

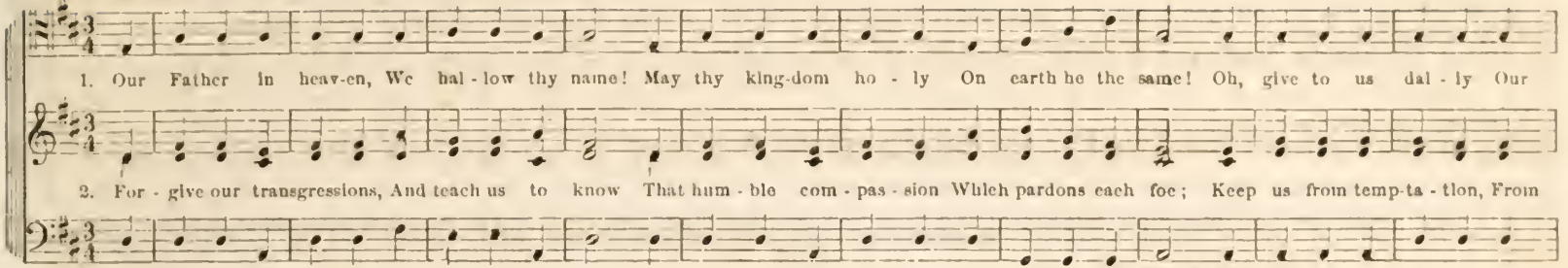


COME UNTO ME. 10s & 11s.



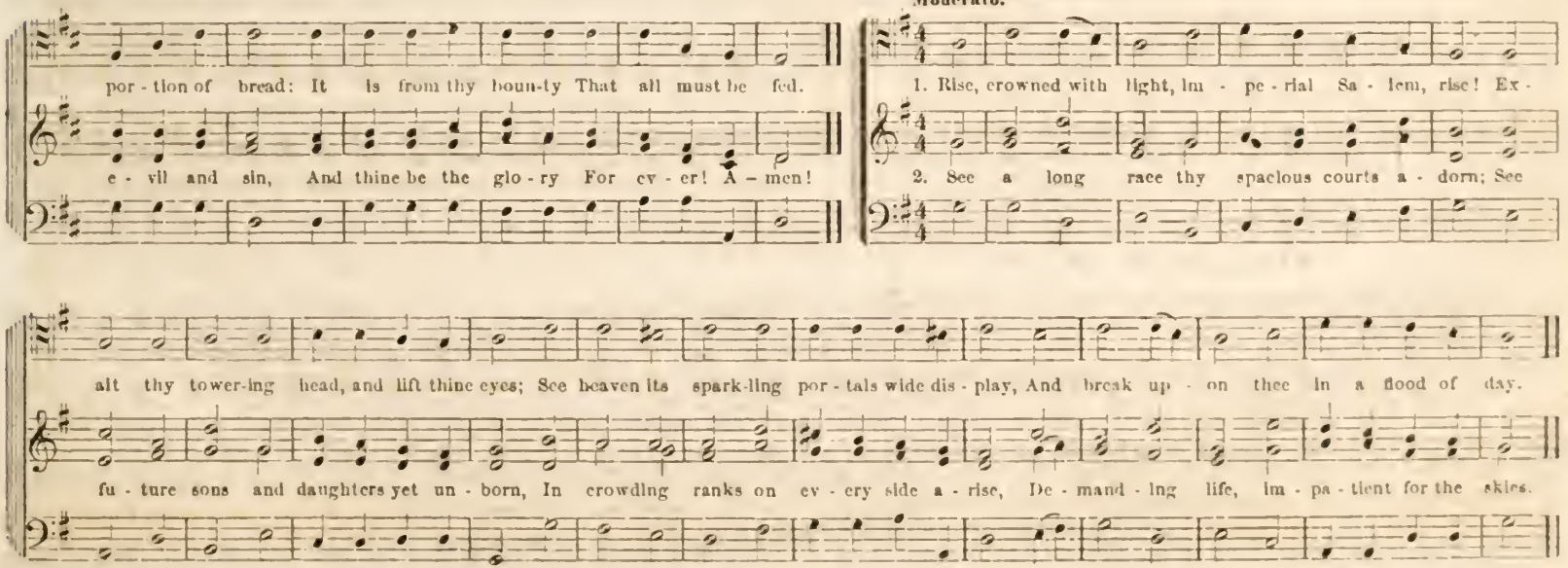
FATHER. 11s.

Reverentially.

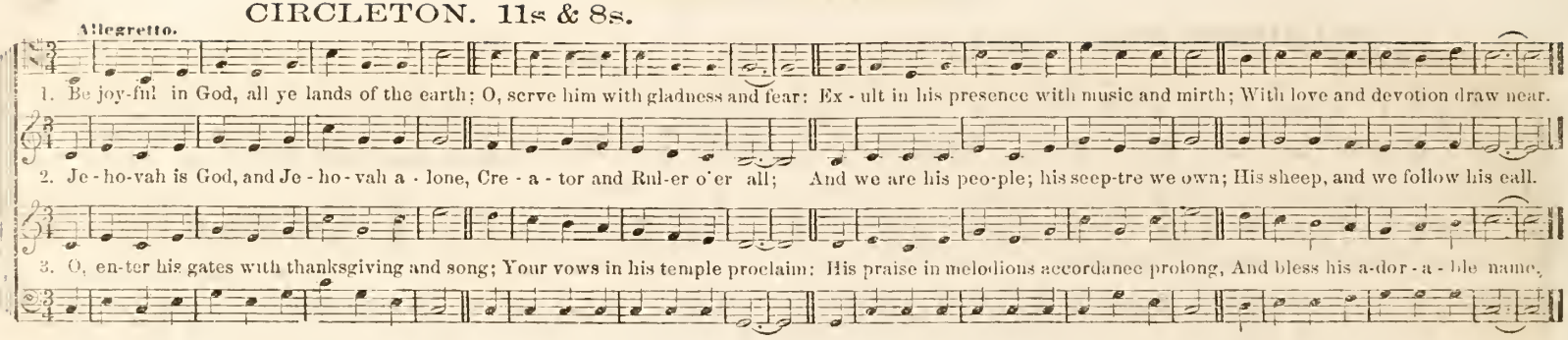


HELPER. 10s.

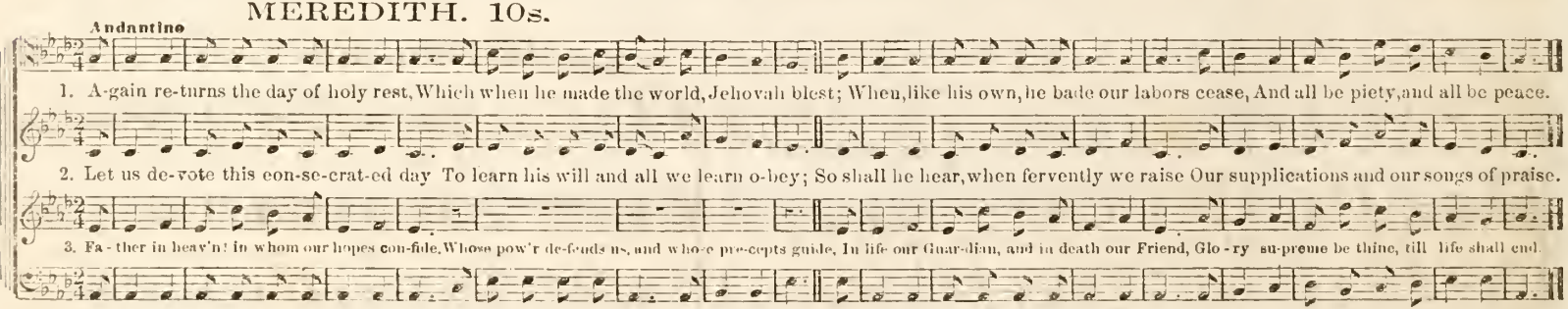
Moderato.



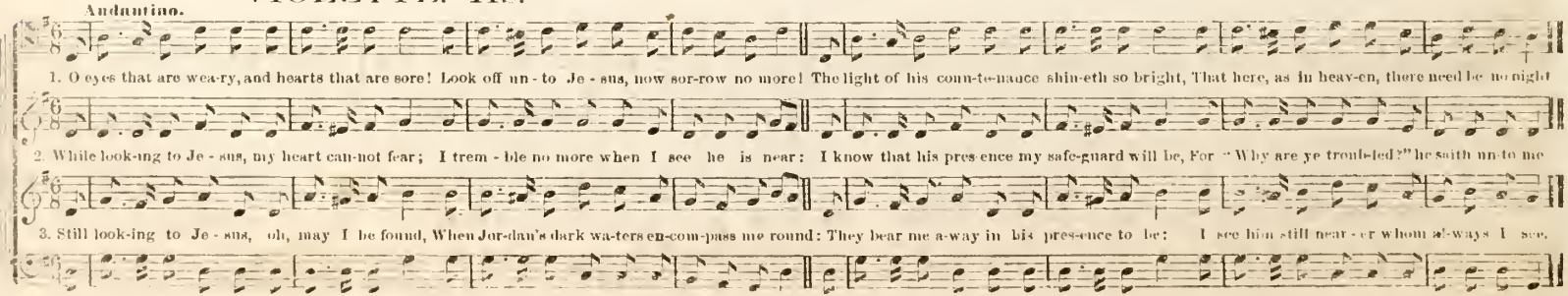
CIRCLETON. 11s & 8s.



MEREDITH. 10s.

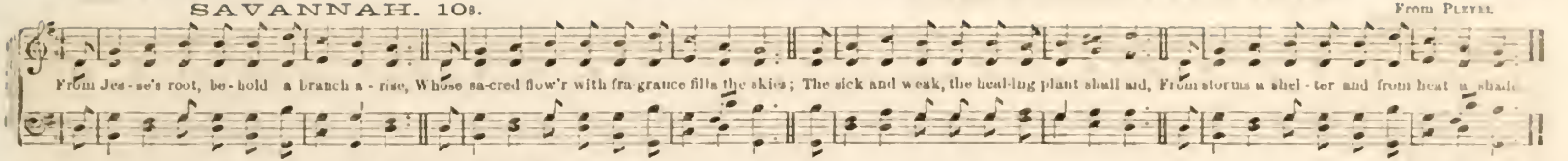


VIOLETTE. 11s.



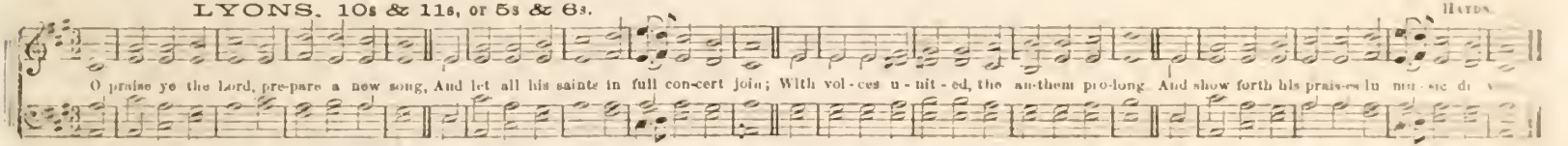
SAVANNAH. 10s.

From PLEYEL.



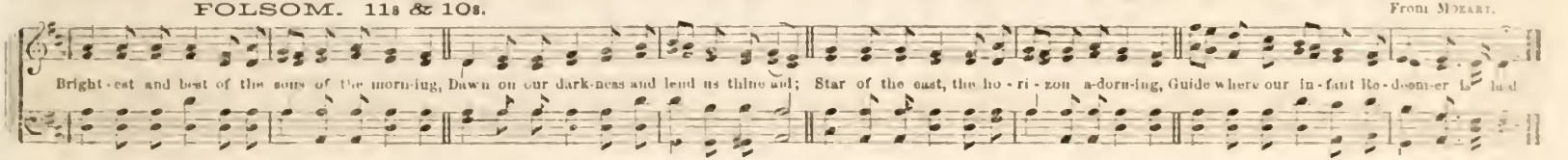
LYONS. 10s & 11s, or 5s & 6s.

HAYDN.



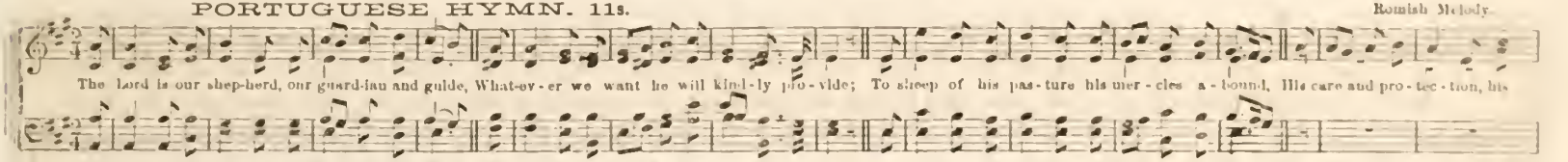
FOLSOM. 11s & 10s.

From MOZART.



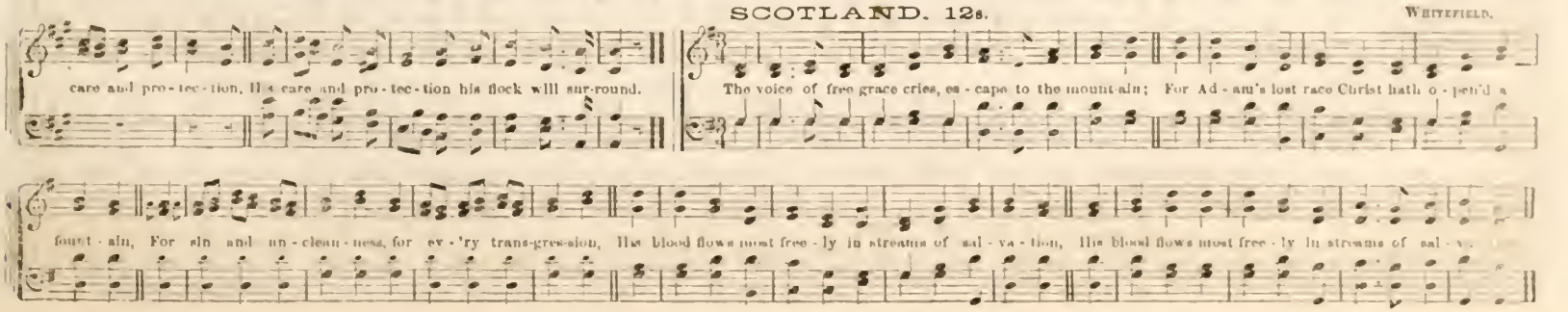
PORTUGUESE HYMN. 11s.

Romish Melody.



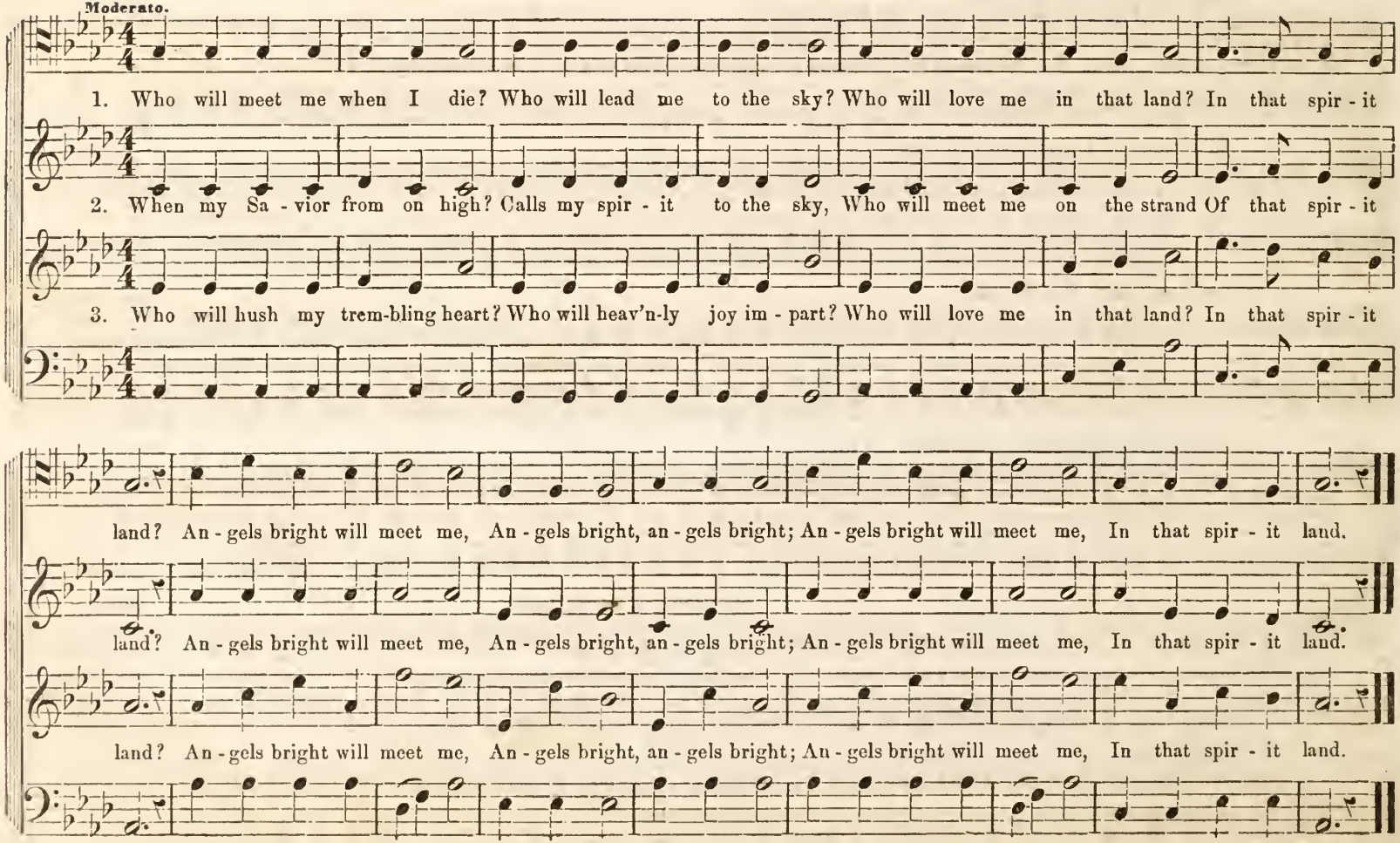
SCOTLAND. 12s.

WHITEFIELD.



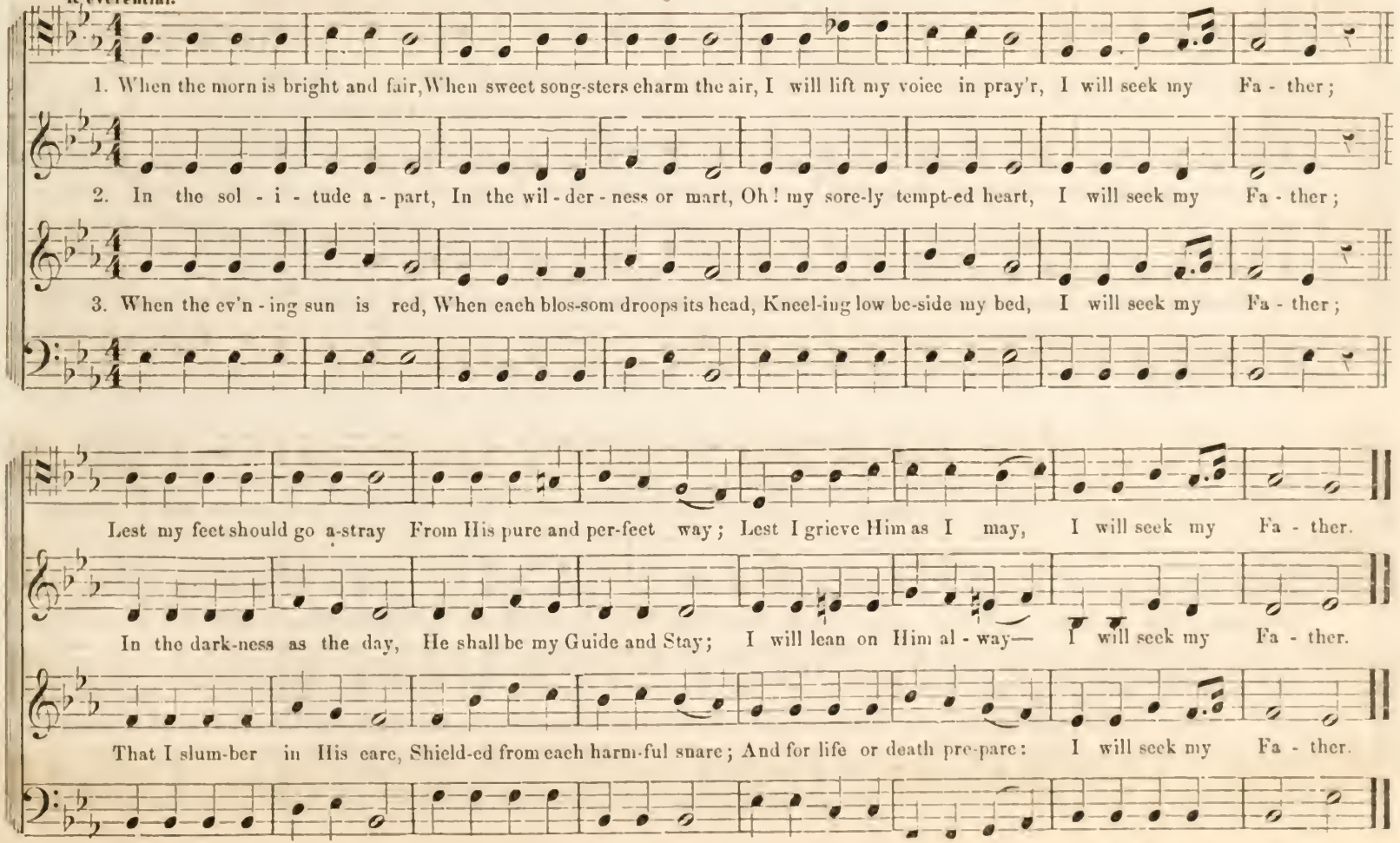
WHO WILL MEET ME?

From "Chapel Gems."



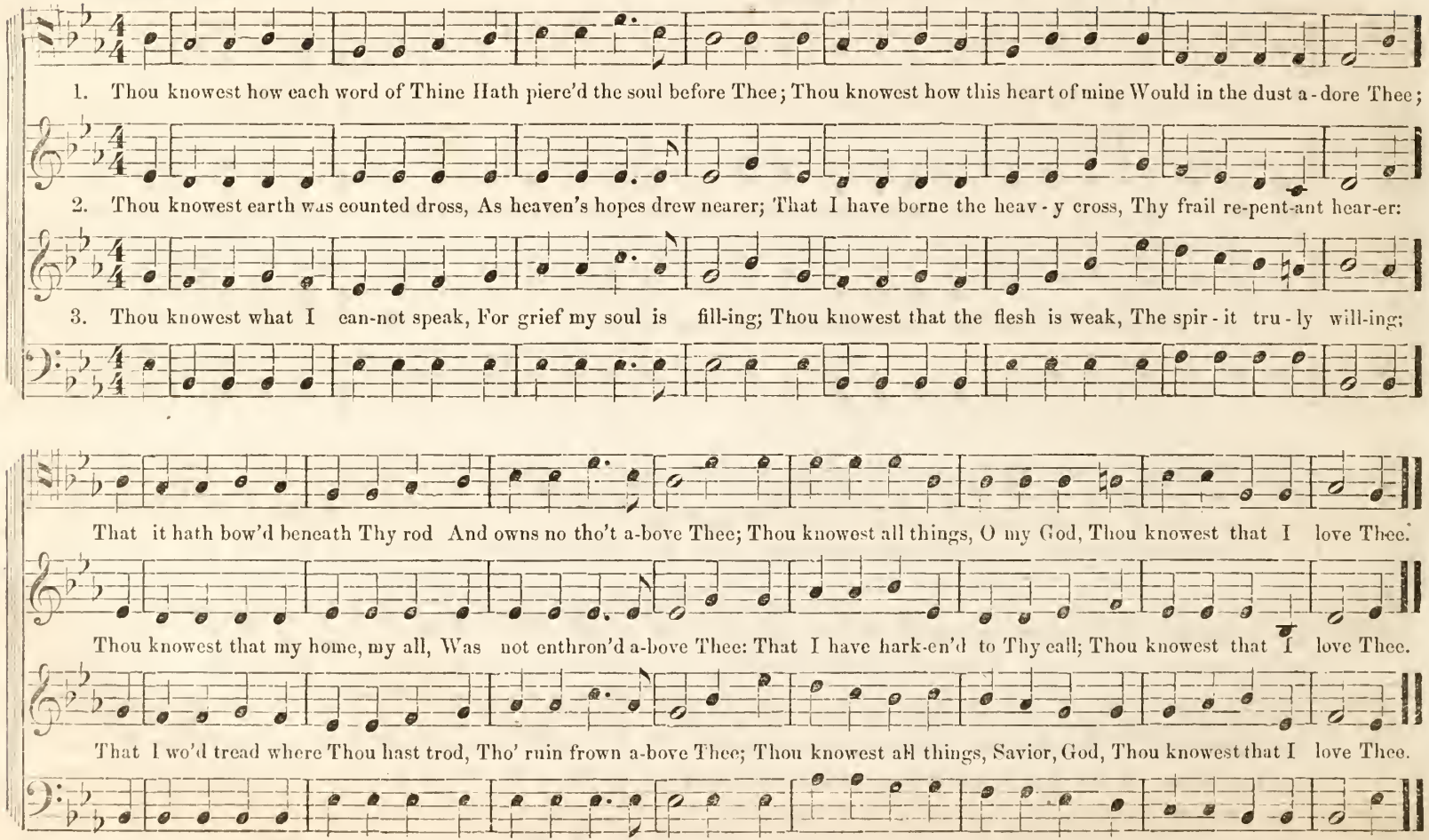
I WILL SEEK MY FATHER.

Music from Blumenthal, by F. W. ROOT.



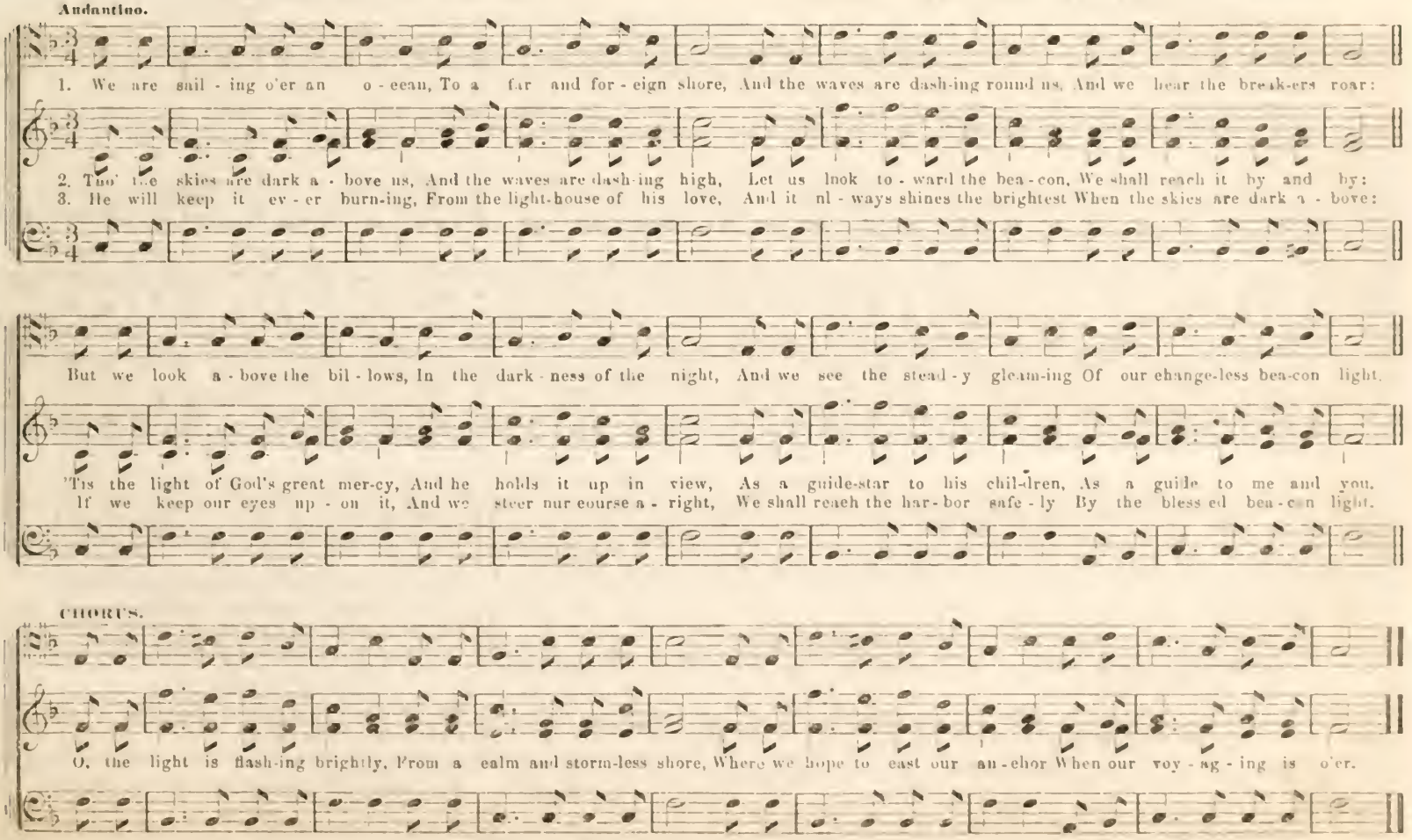
THOU KNOWEST THAT I LOVE THEE.

With Expression. F. W. Root.



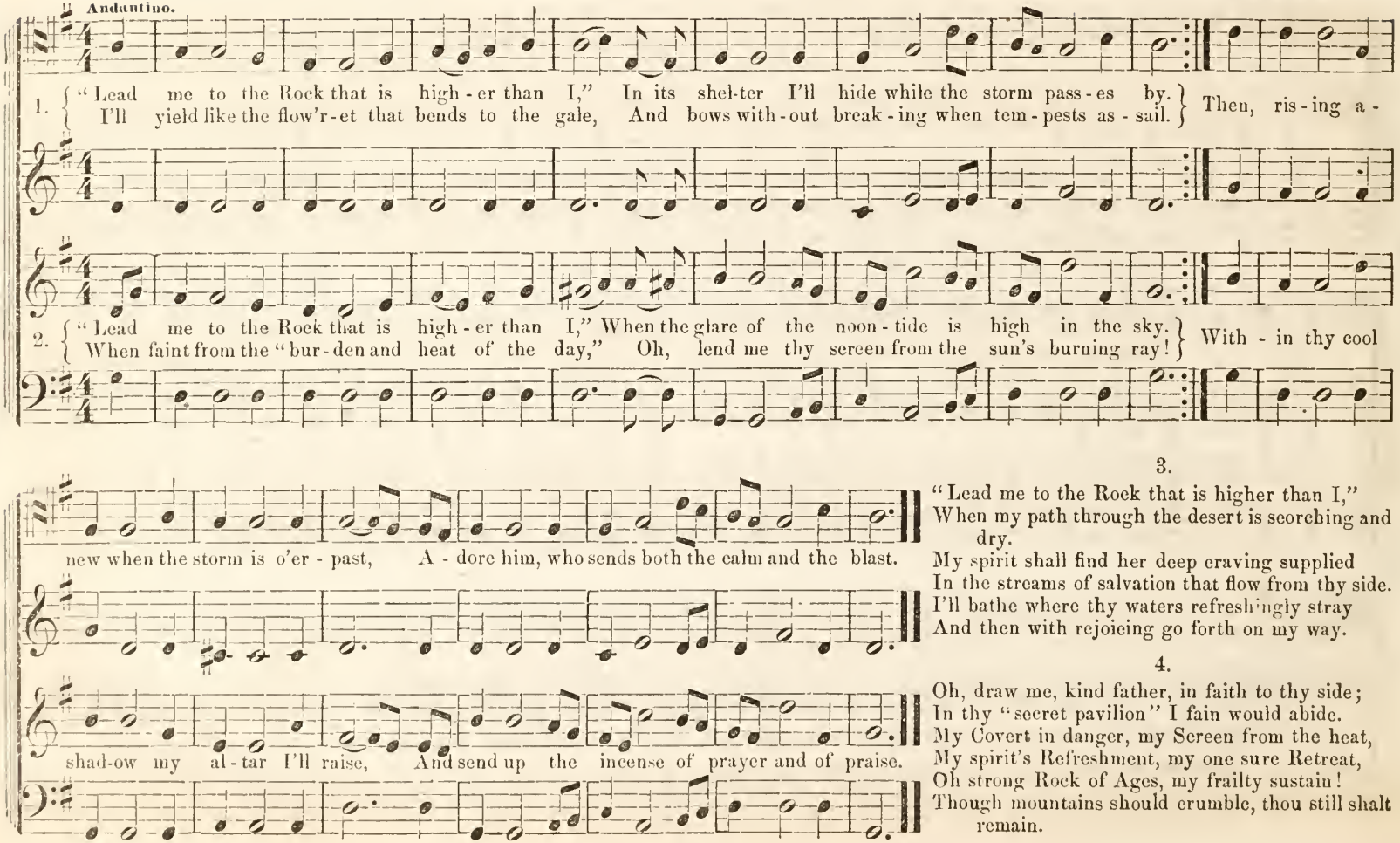
THE BEACON LIGHT.

From "Chapel Gems.



LEAD ME TO THE ROCK.

From Beethoven, by G. F. R.



3.

"Lead me to the Rock that is higher than I,"
When my path through the desert is scorching and dry.
My spirit shall find her deep craving supplied
In the streams of salvation that flow from thy side.
I'll bathe where thy waters refreshingly stray
And then with rejoicing go forth on my way.

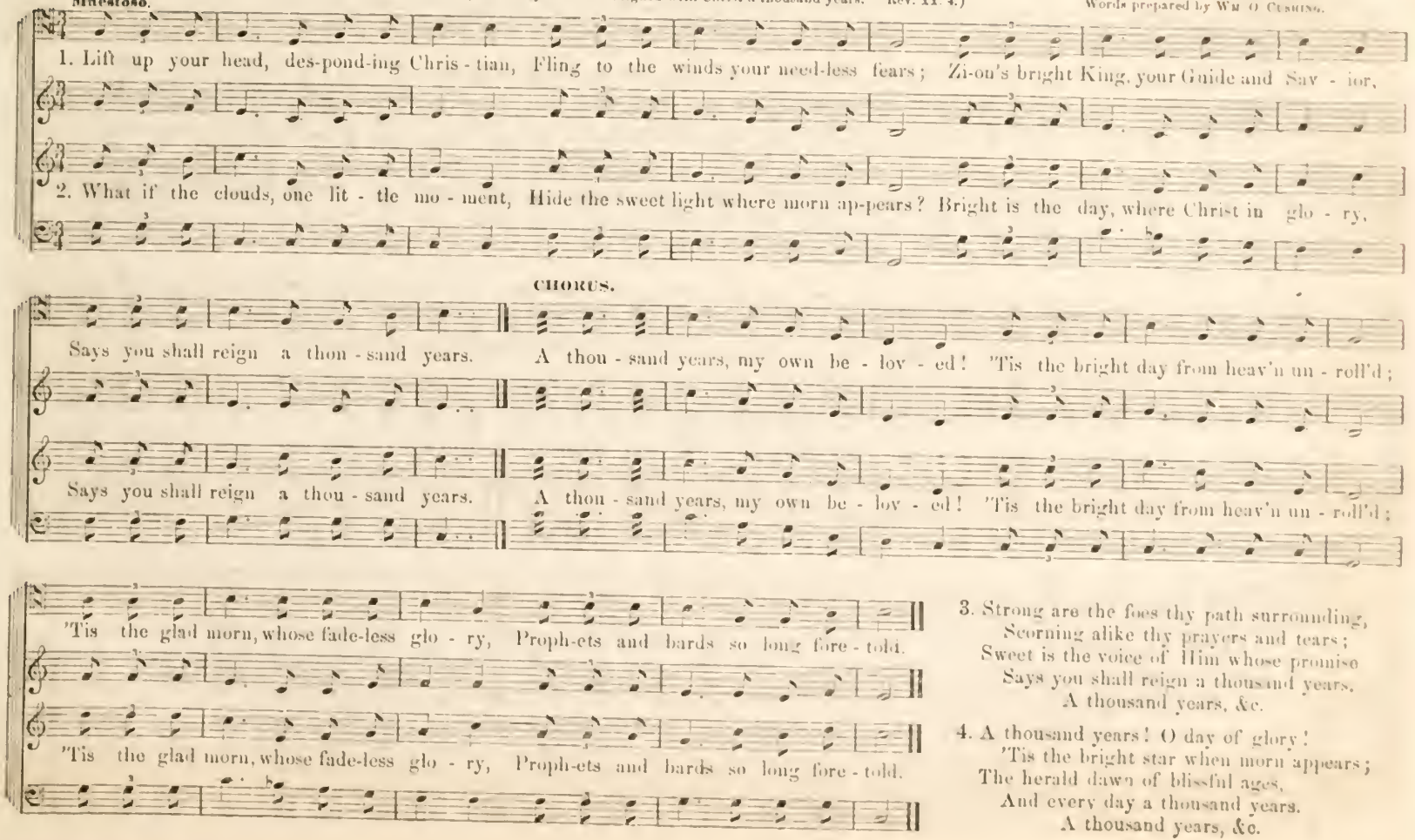
4.

Oh, draw me, kind father, in faith to thy side;
In thy "secret pavilion" I fain would abide.
My Covert in danger, my Screen from the heat,
My spirit's Refreshment, my one sure Retreat,
Oh strong Rock of Ages, my frailty sustain!
Though mountains should crumble, thou still shalt remain.

A THOUSAND YEARS.

("And they lived and reigned with Christ a thousand years." Rev. xx. 4.)

HENRY C. WORK. By permission.
Words prepared by WM. O. CUSHING.

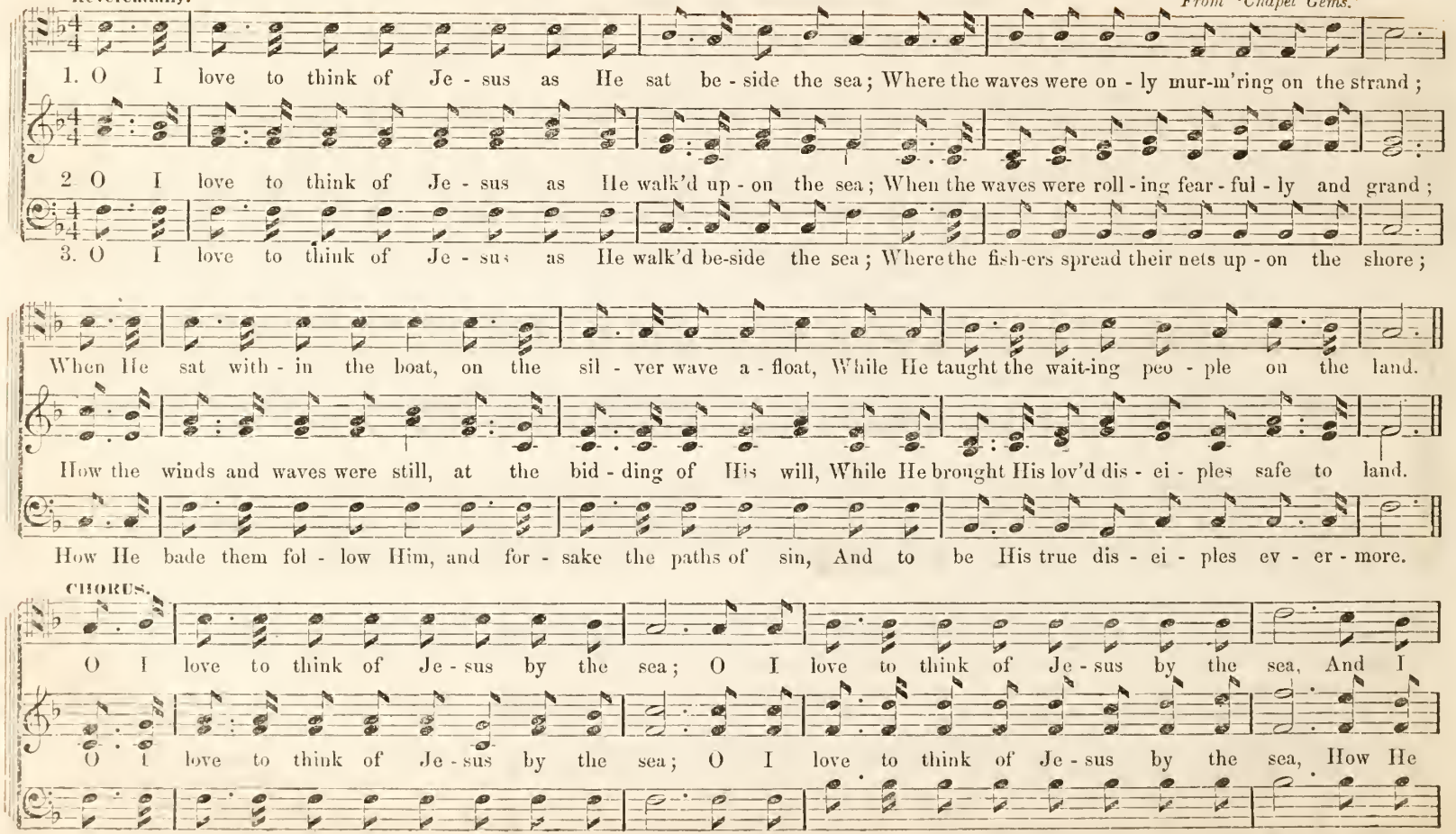


3. Strong are the foes thy path surrounding,
Scorning alike thy prayers and tears;
Sweet is the voice of Him whose promise
Says you shall reign a thousand years.
A thousand years, &c.

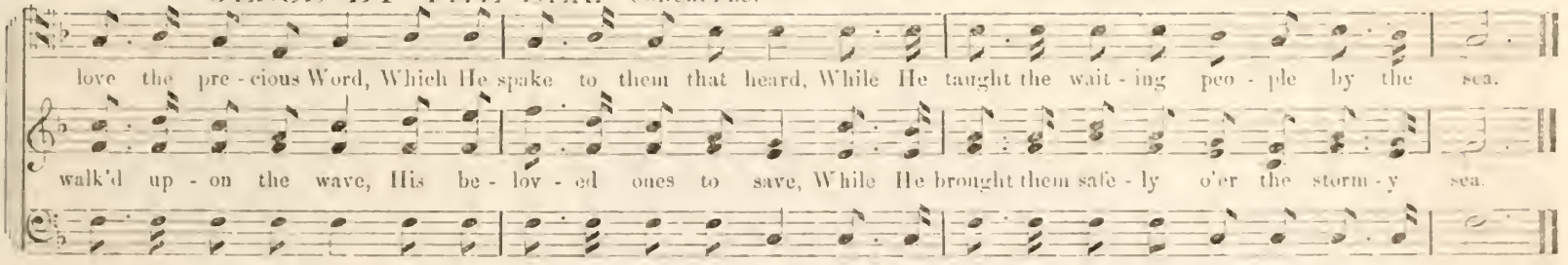
4. A thousand years! O day of glory!
'Tis the bright star when morn appears;
The herald dawn of blissful ages,
And every day a thousand years.
A thousand years, &c.

JESUS BY THE SEA.

G. F. ROOT.
From "Chapel Gems.

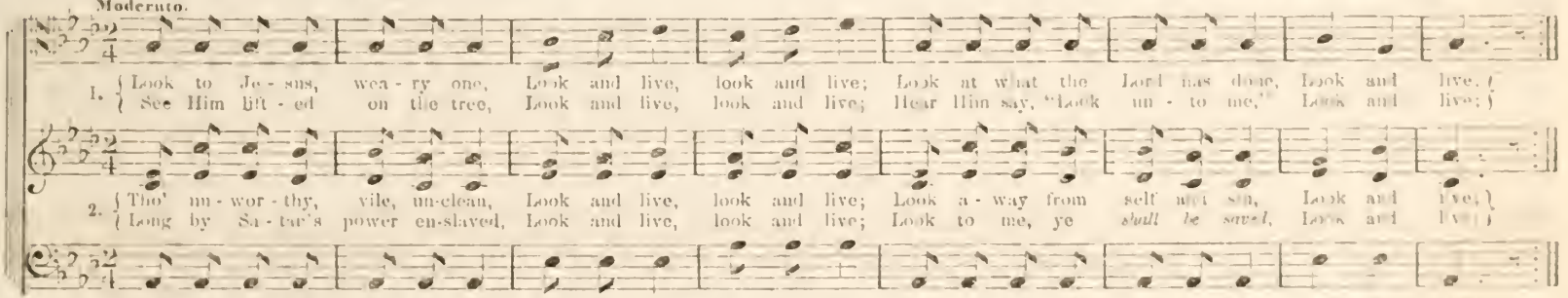


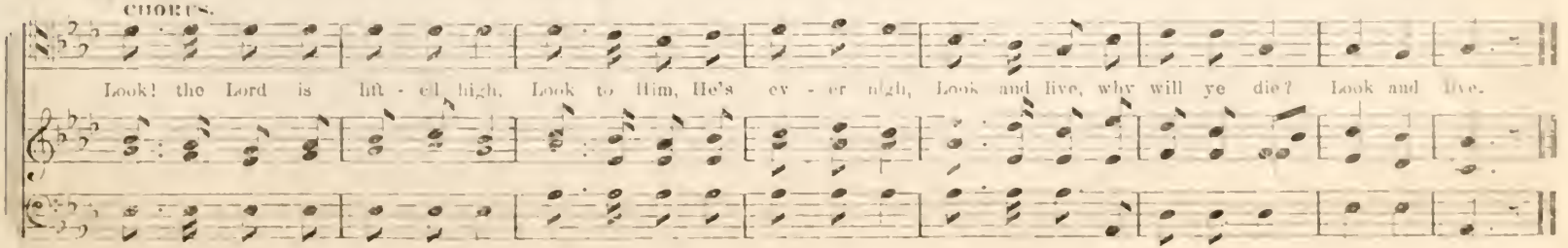
JESUS BY THE SEA.—Concluded.



LOOK AND LIVE.

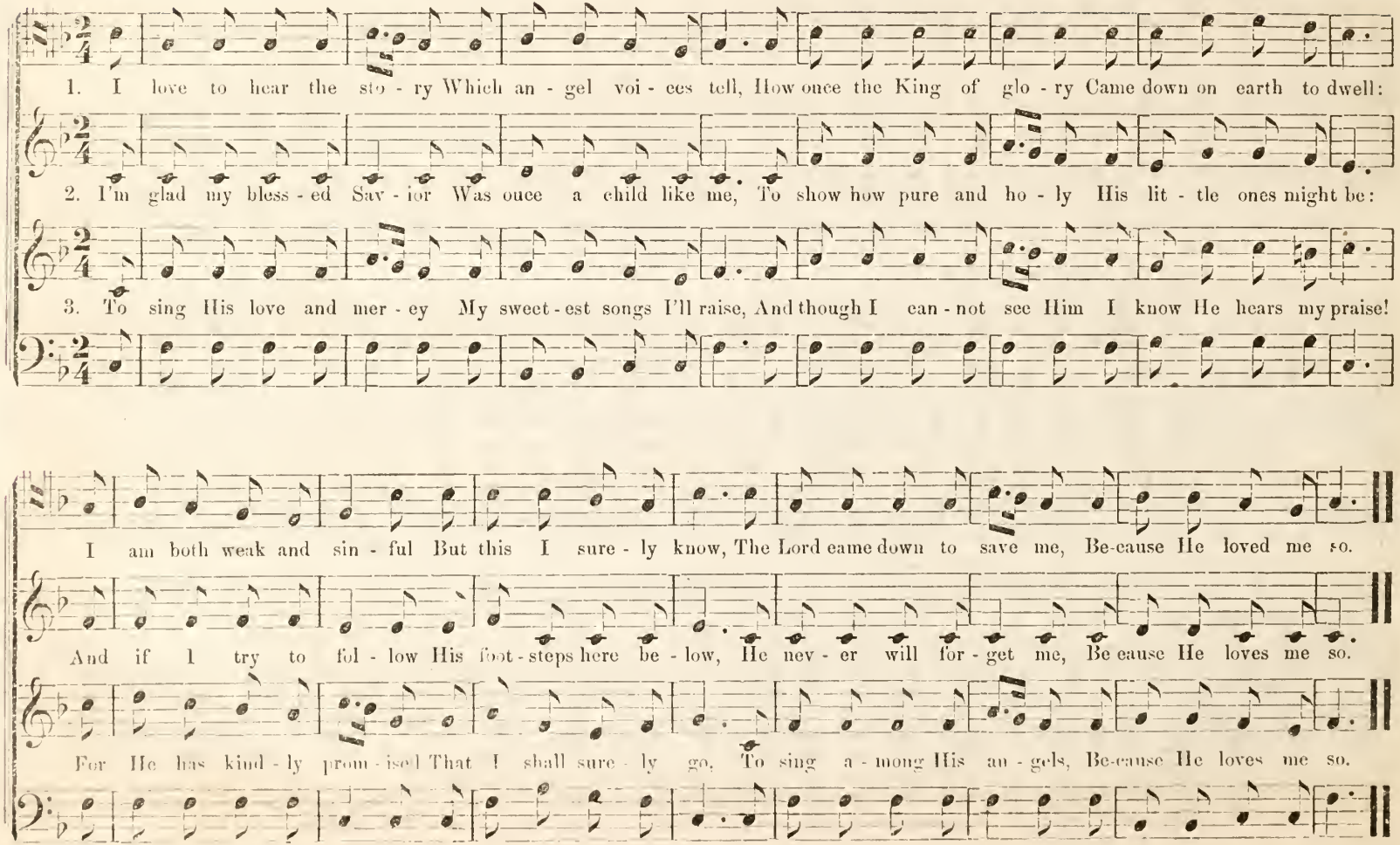
Words and Music by P. P. Bliss.





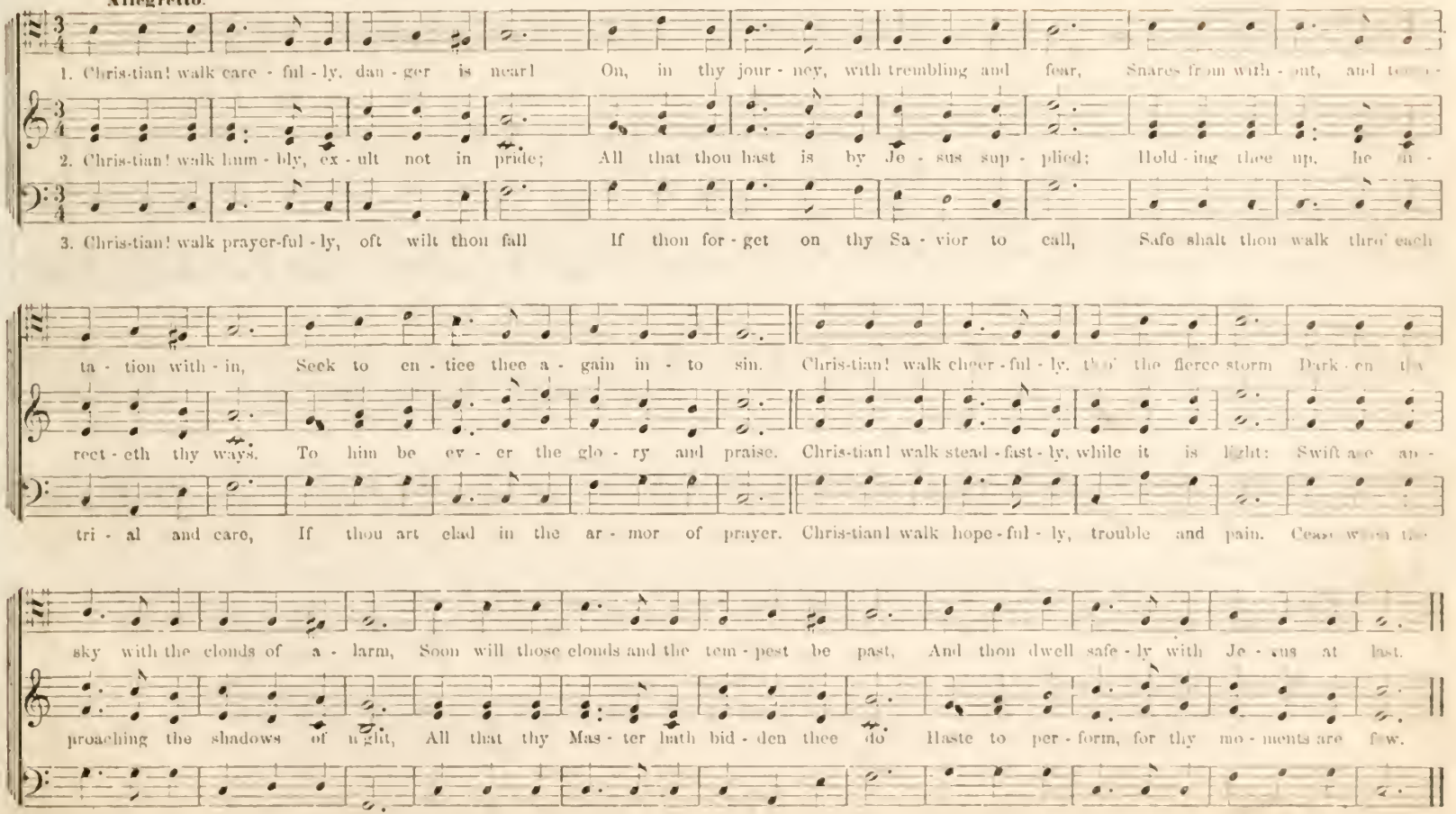
BECAUSE HE LOVED ME SO.

Moderato. *Words by* EMILY HUNTINGTON MILLER. *Music by* GEO. F. ROOT.



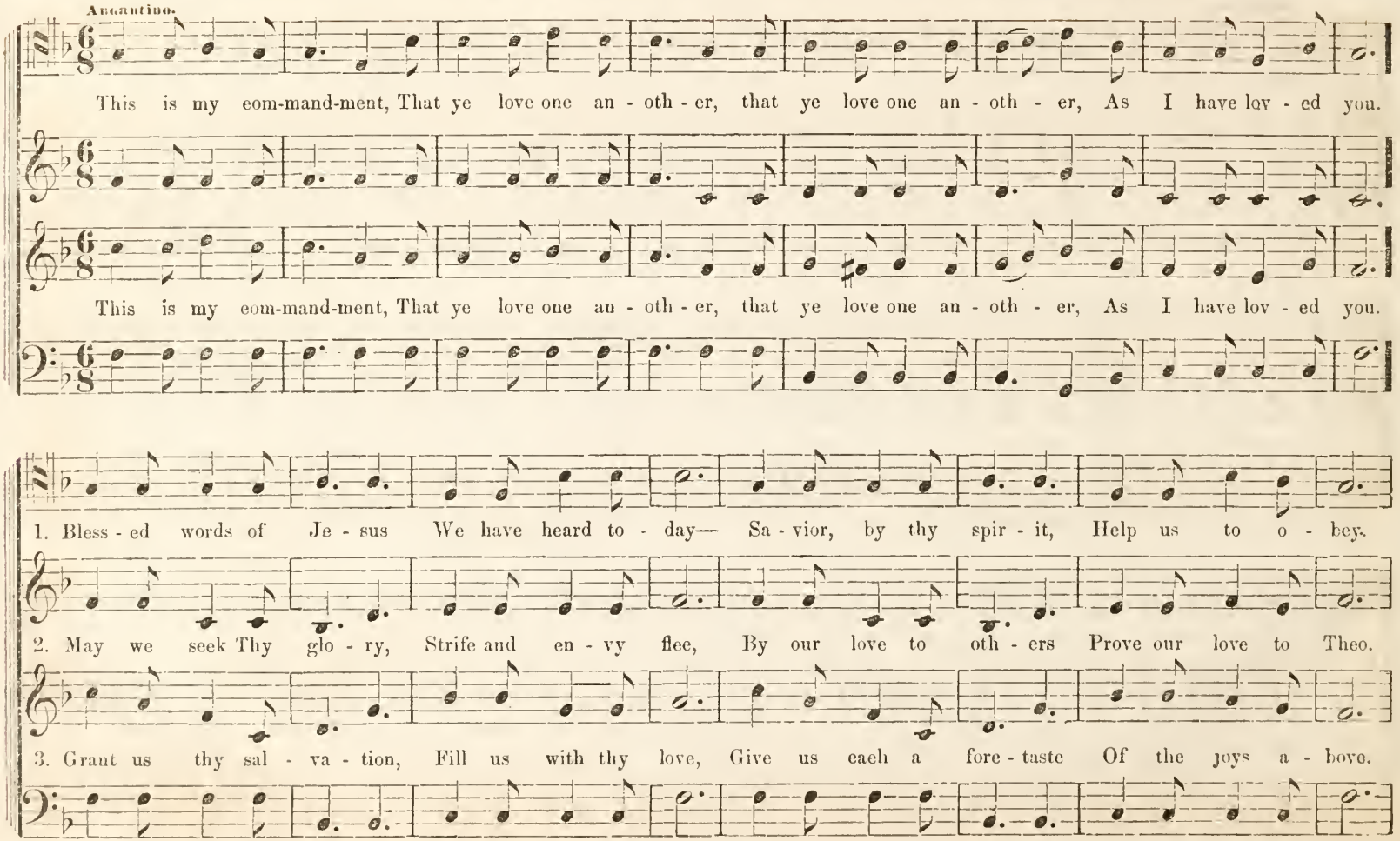
"CHRISTIAN! WALK CAREFULLY."

JAMES R. MURRAY.

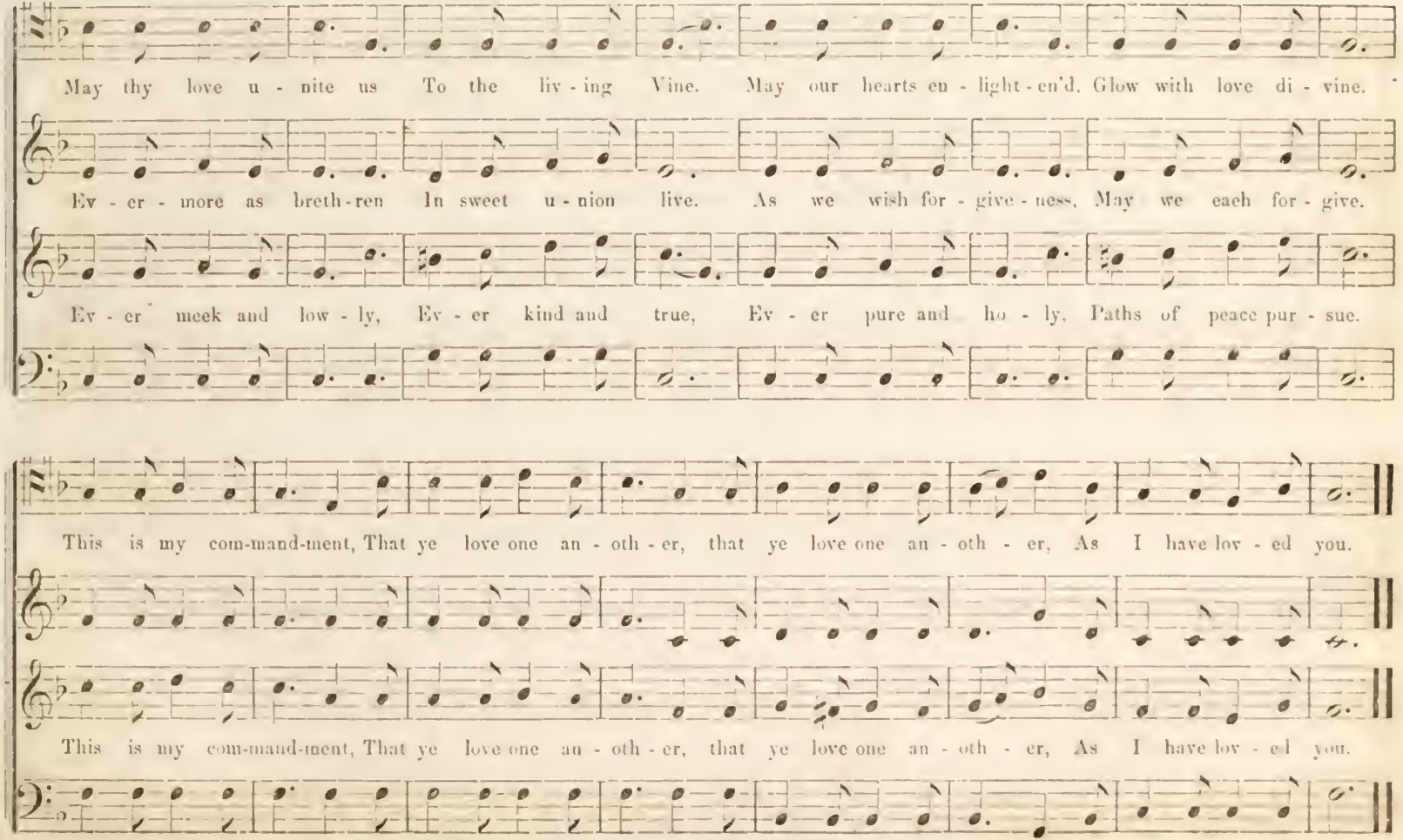


THIS IS MY COMMANDMENT:

Words and Music by P. P. BLISS.

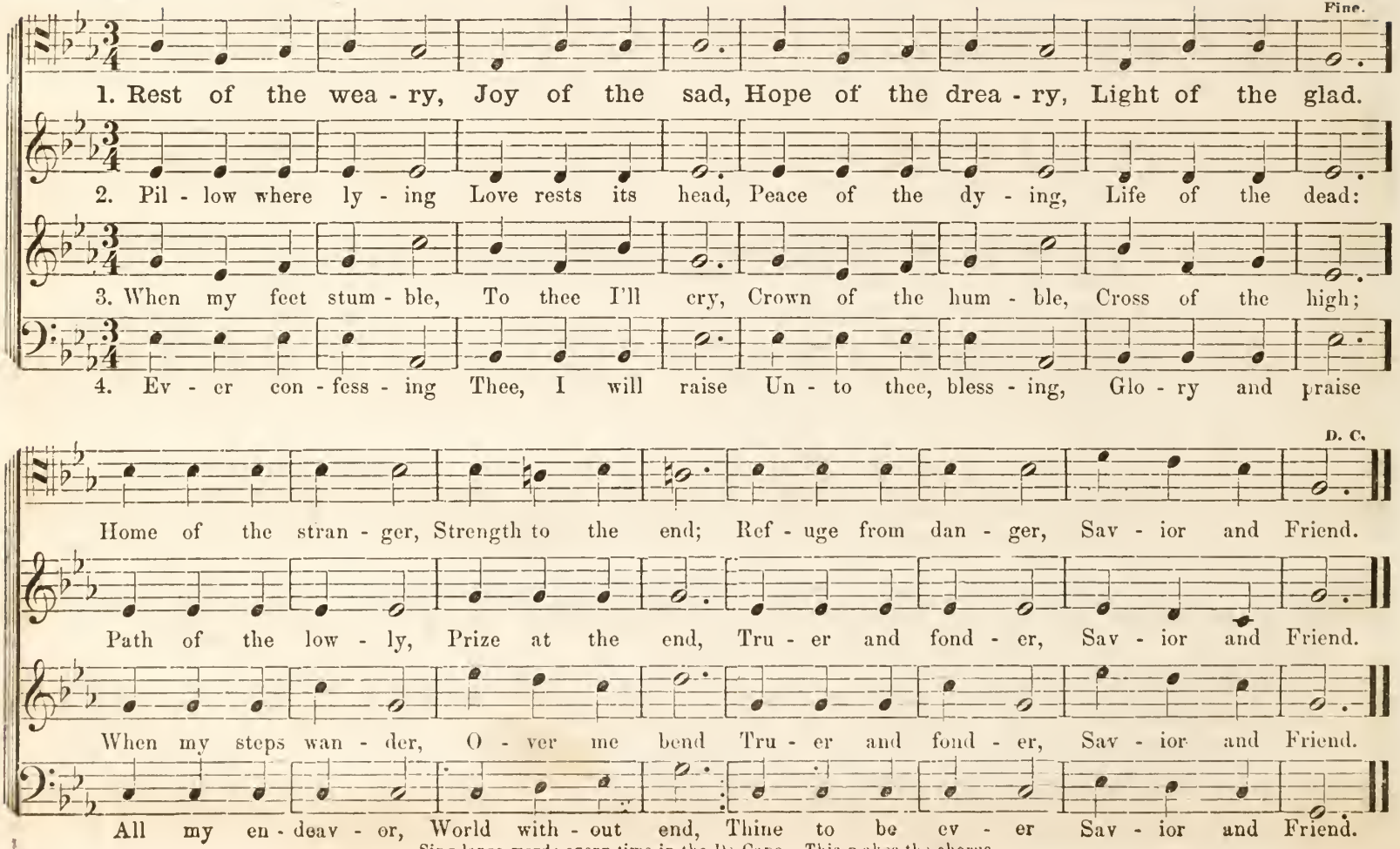


THIS IS MY COMMANDMENT.—Concluded.



SAVIOR AND FRIEND.

Andantino. G. F. R.

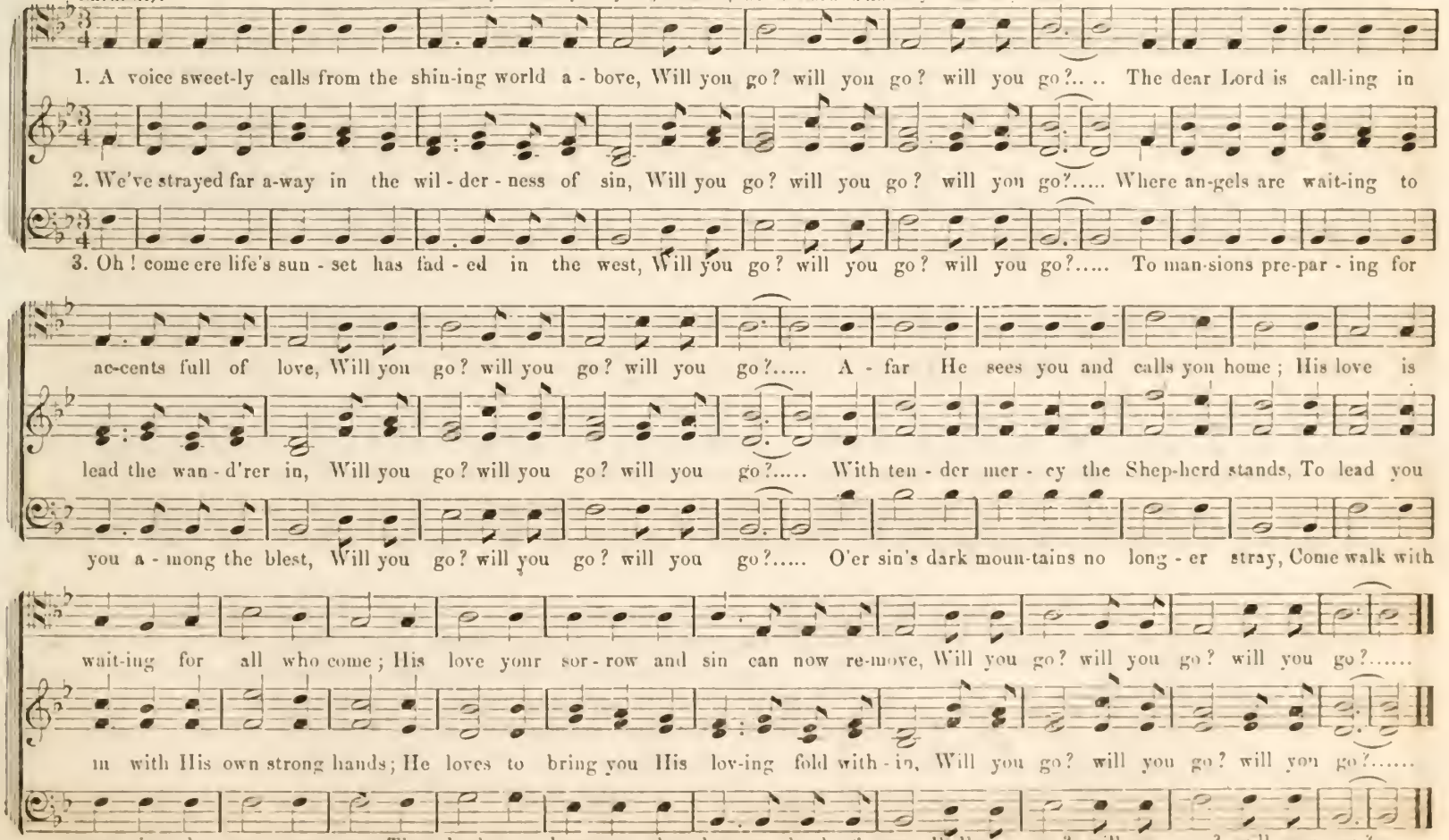


Sing large words every time in the Da Capo. This makes the chorus.

WILL YOU GO?

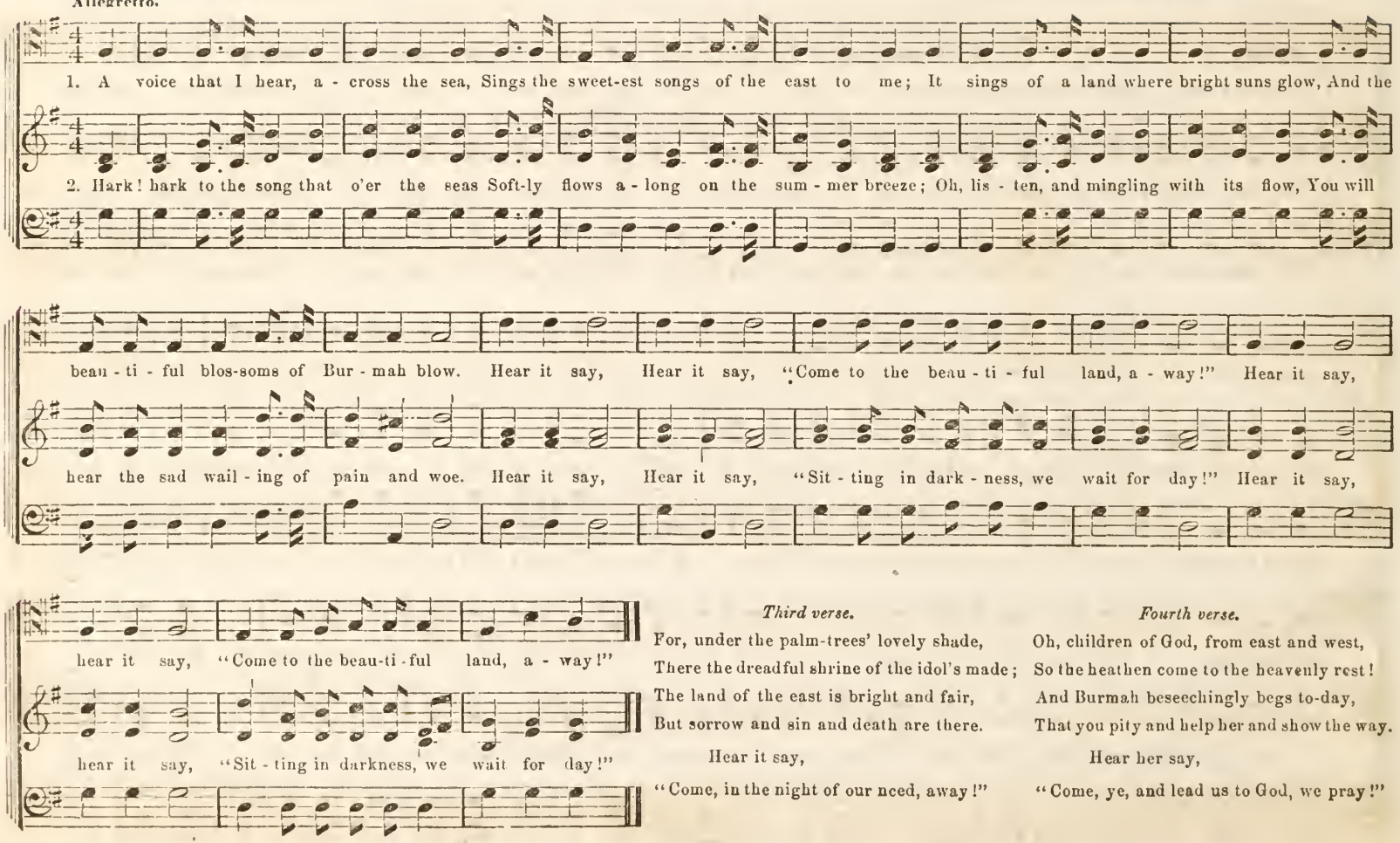
Words by M. B. C. SLADE.

Earnestly. This is essentially the melody of a young Hottentot, and was sent from Africa by a missionary there.



THE SONG FROM OVER THE SEAS.

B. R. HANBY.



Third verse.

For, under the palm-trees' lovely shade,
There the dreadful shrine of the idol's made;
The land of the east is bright and fair,
But sorrow and sin and death are there.
Hear it say,
"Come, in the night of our need, away!"

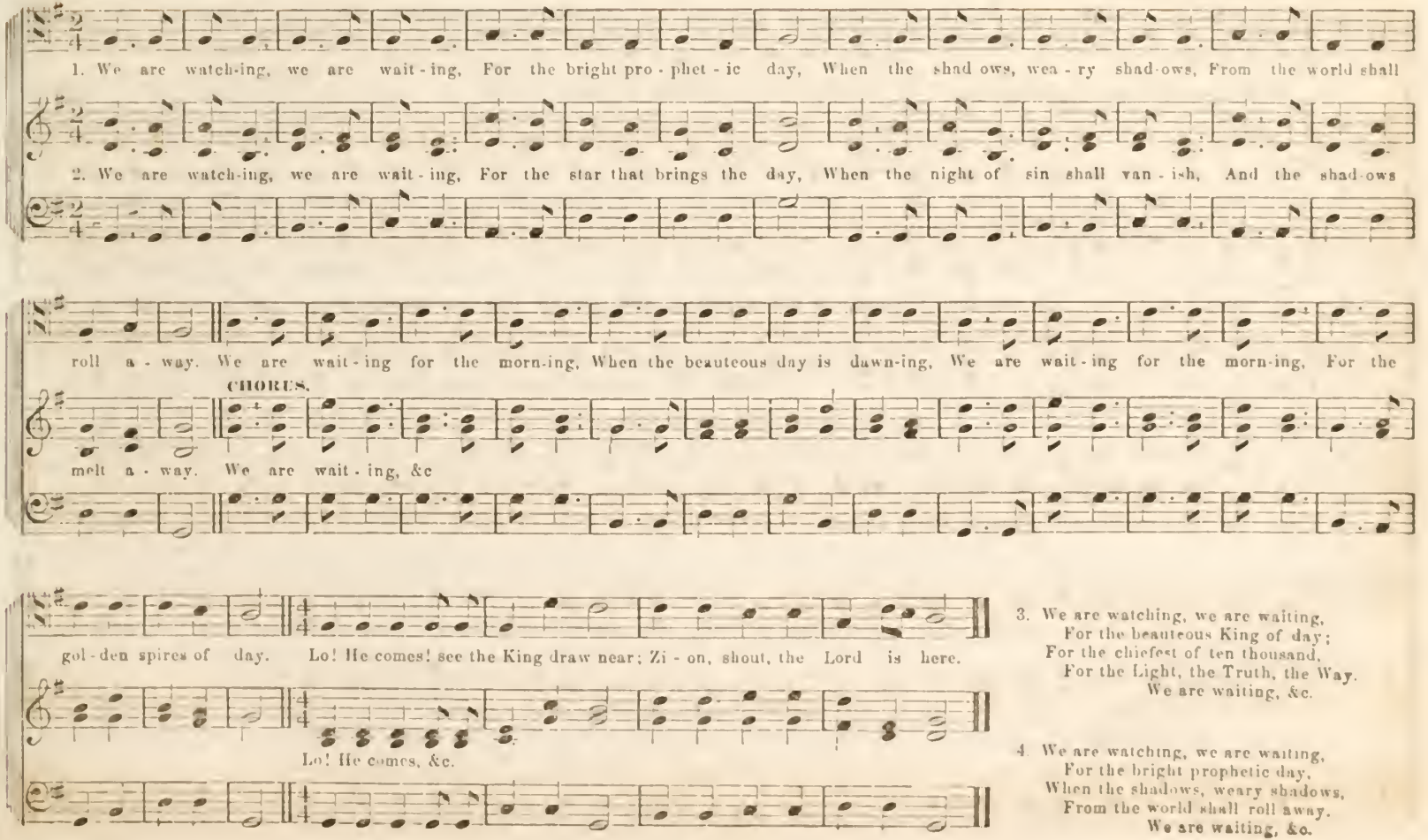
Fourth verse.

Oh, children of God, from east and west,
So the heathen come to the heavenly rest!
And Burmah beseechingly begs to-day,
That you pity and help her and show the way.
Hear her say,
"Come, ye, and lead us to God, we pray!"

THE BEAUTEOUS DAY.

G. F. R. From "Chapel Gems."

Slow.



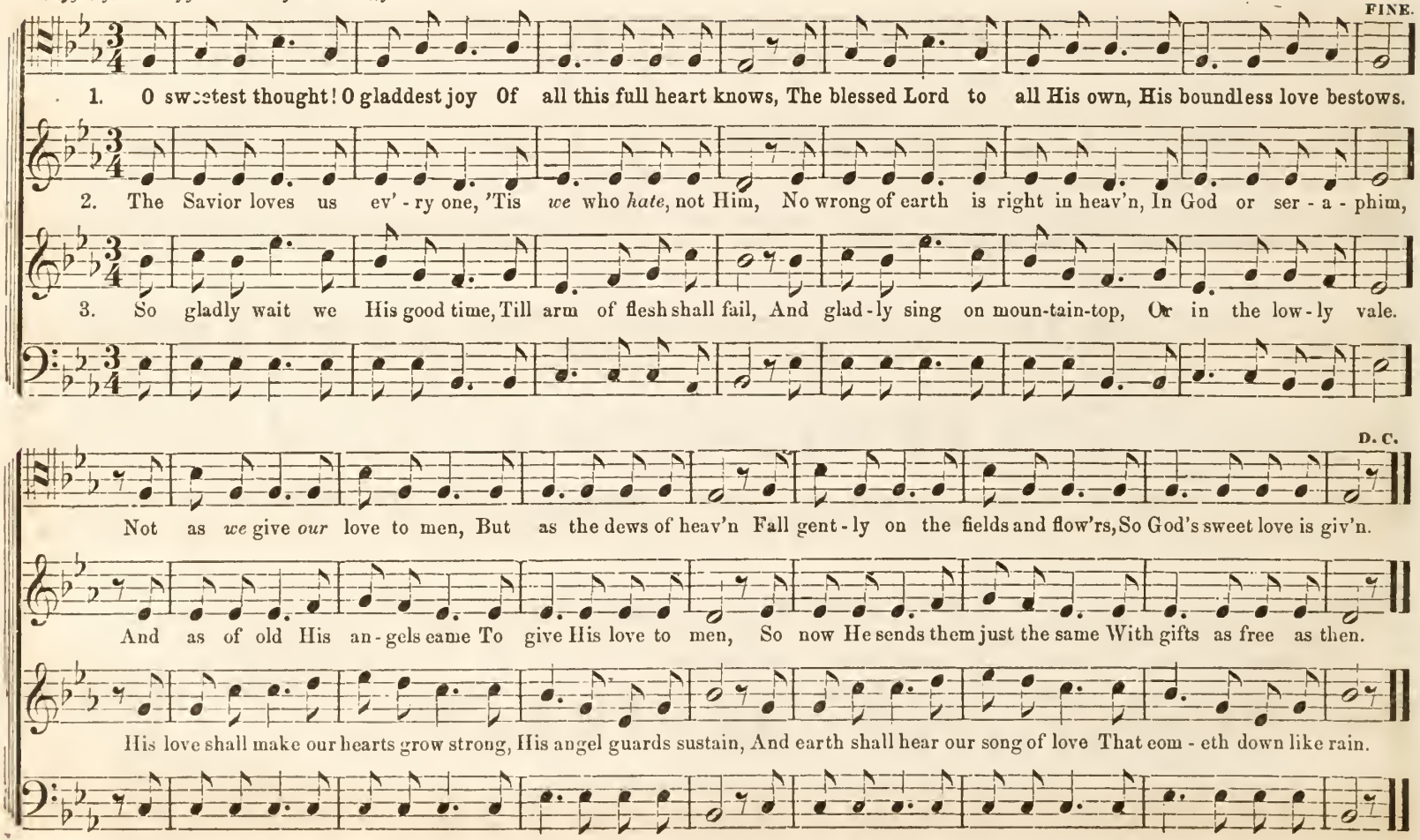
3. We are watching, we are waiting,
For the beauteous King of day;
For the chiefest of ten thousand,
For the Light, the Truth, the Way.
We are waiting, &c.

4. We are watching, we are waiting,
For the bright prophetic day,
When the shadows, weary shadows,
From the world shall roll away.
We are waiting, &c.

THE FATHER'S LOVE:

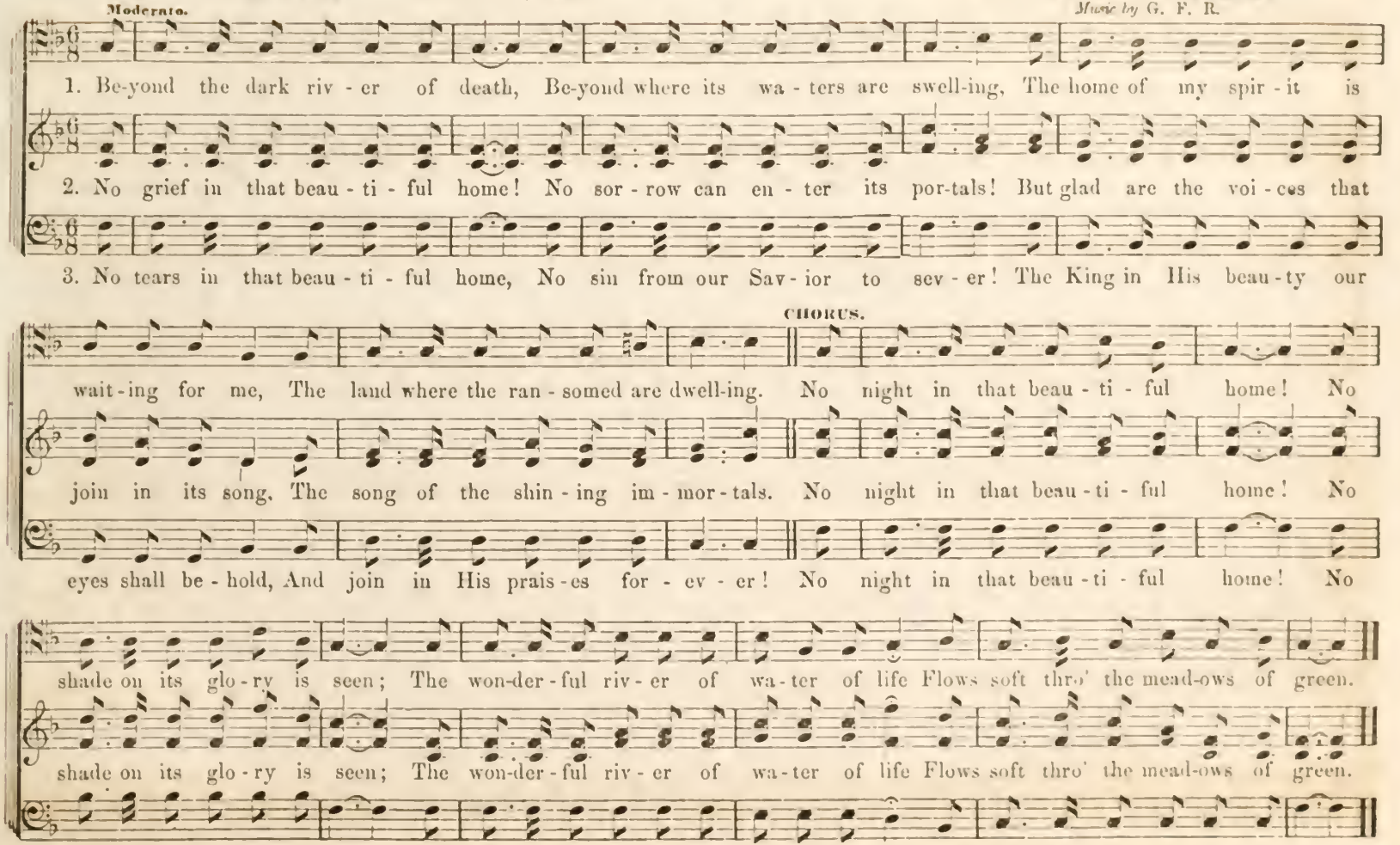
Words by J. R. MURRAY.

Sing first four lines of first verse every time in D. C. for a chorus.



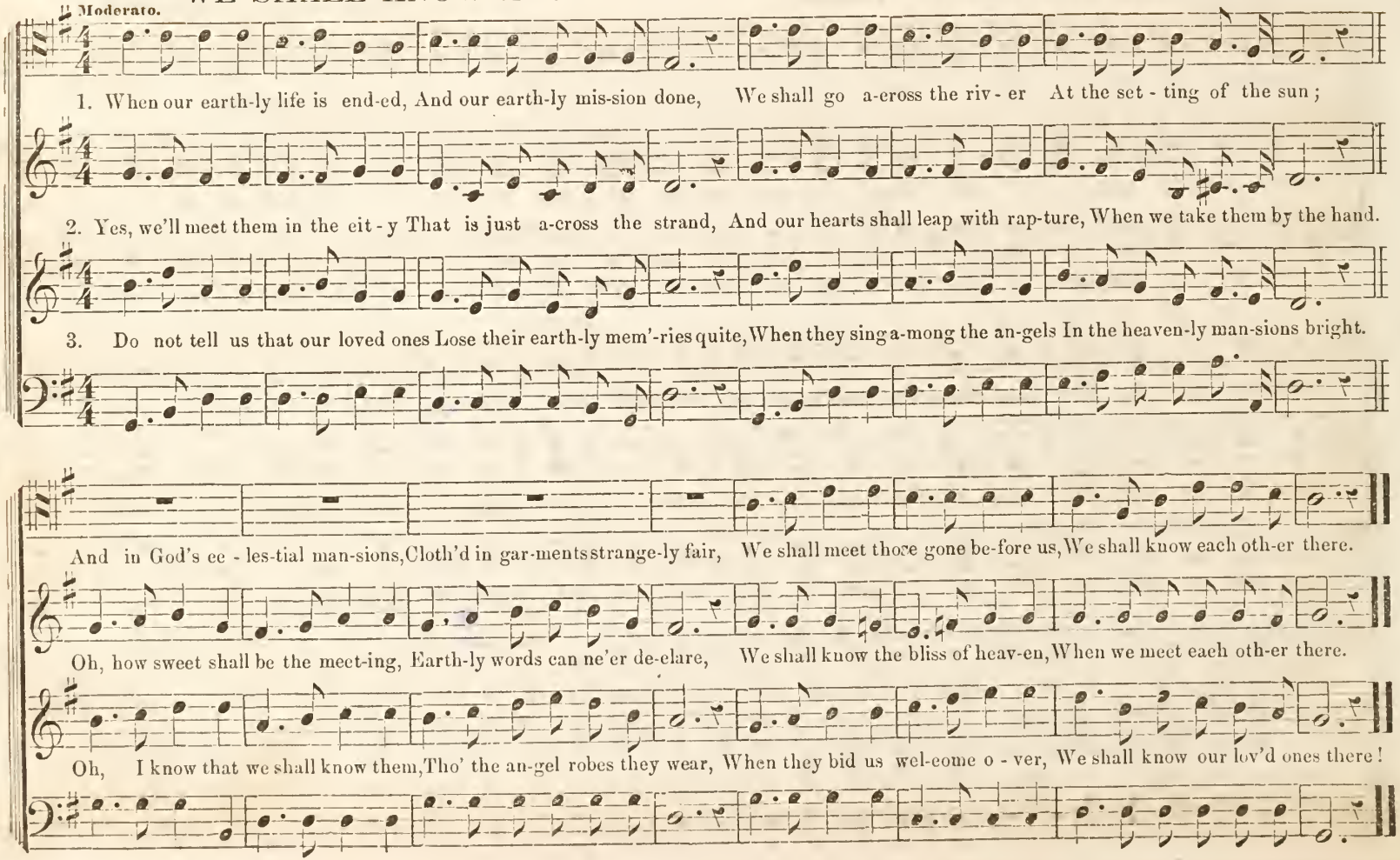
OUR BEAUTIFUL HOME.

Words by EMILY HUNTINGTON MILLER.
Music by G. F. R.



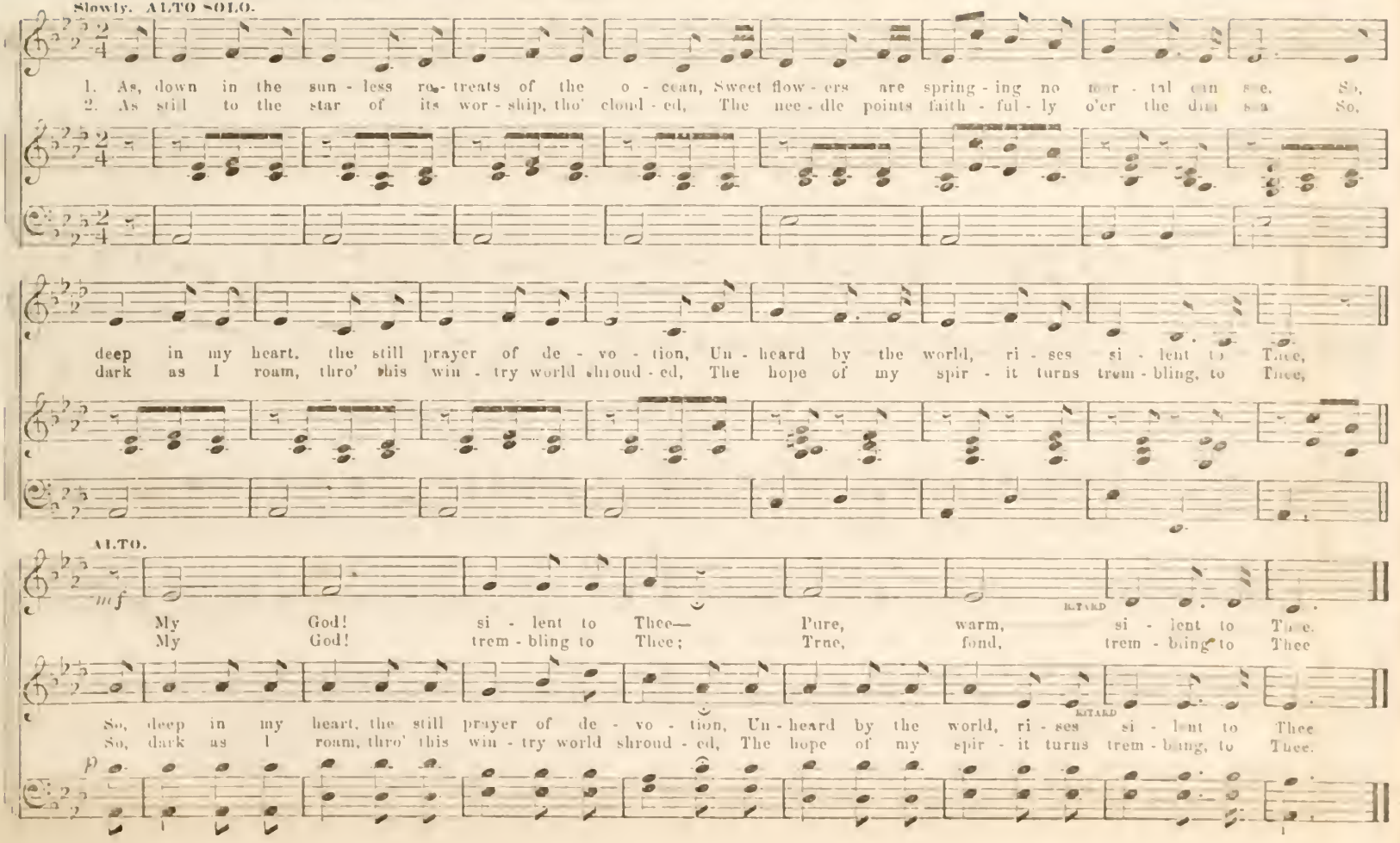
WE SHALL KNOW EACH OTHER THERE.

J. R. MURRAY.

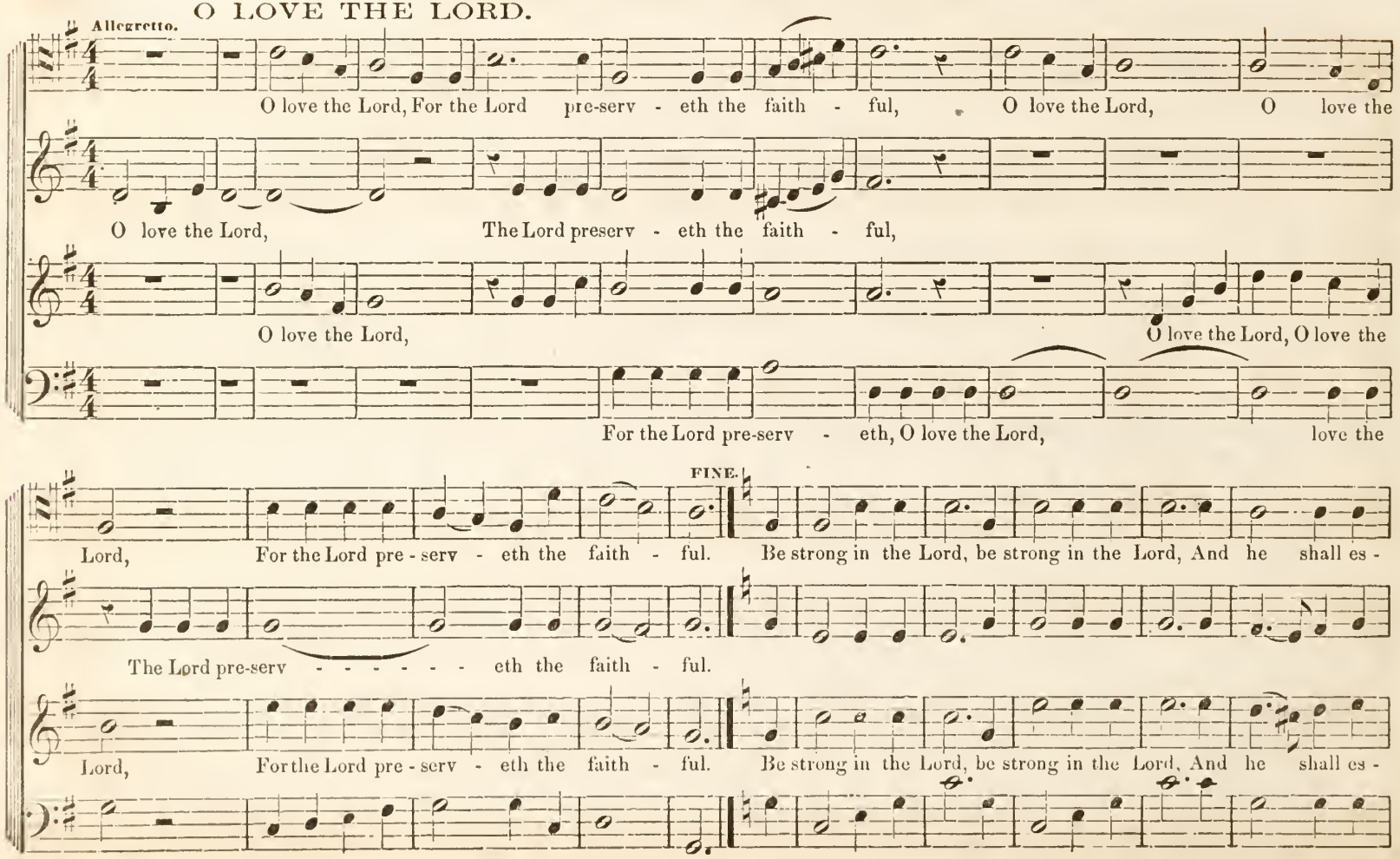


AS DOWN IN THE SUNLESS RETREATS.

E. CHAMBERLIN.



O LOVE THE LORD.



O LOVE THE LORD.—Concluded.

D. C.

tab - lish, shall es - tab - lish thy heart, All ye who put your trust in the Lord, All ye who put your trust in the Lord.

tab - lish, shall es - tab - lish thy heart, All ye who put your trust in the Lord, All ye who put your trust in the Lord.

SING UNTO THE LORD.

T. M. Towne.

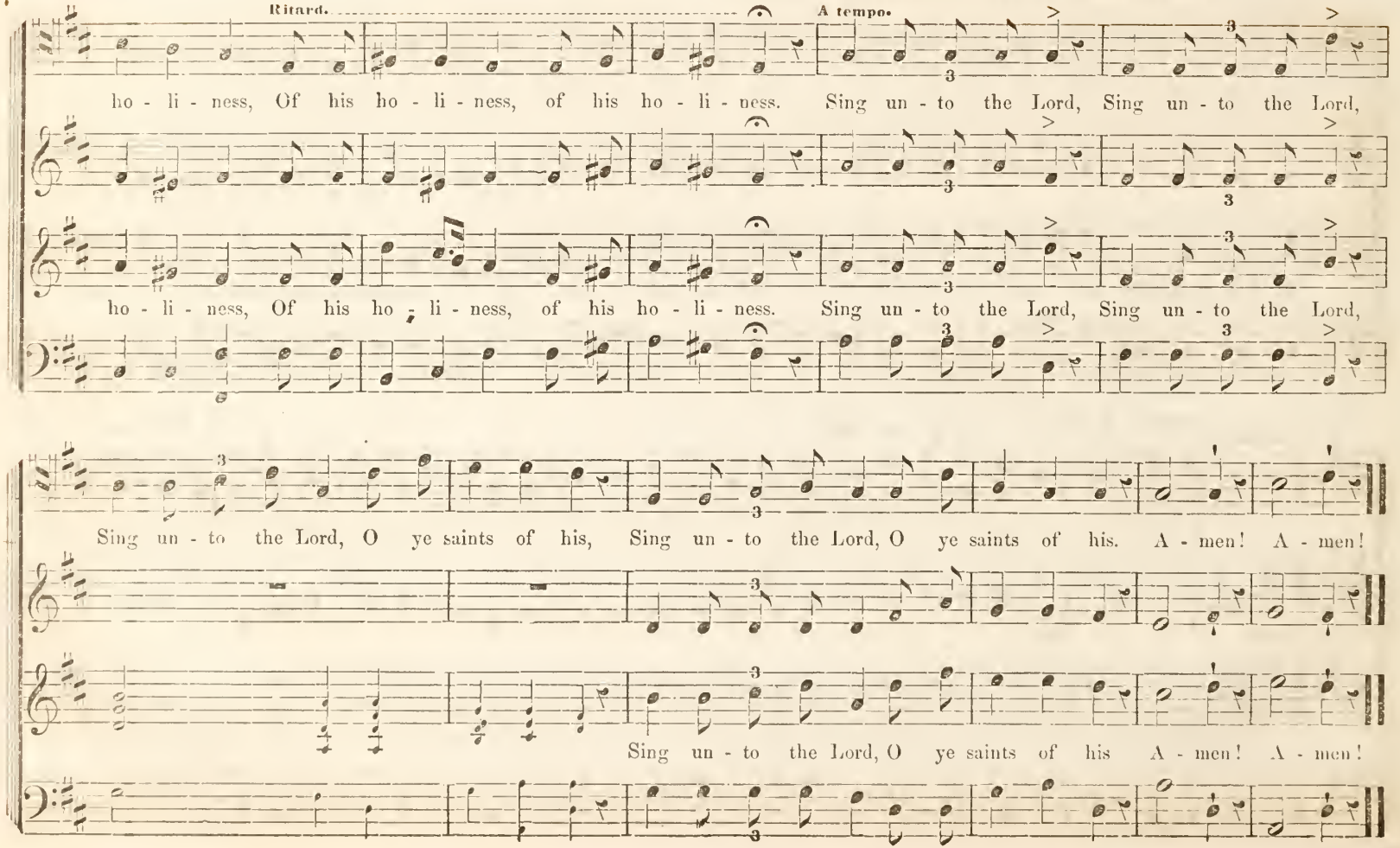
Moderato.

Un - to the Lord, un - to the Lord, Sing un - to the Lord, O ye saints of his; And give thanks at the remembrance of his

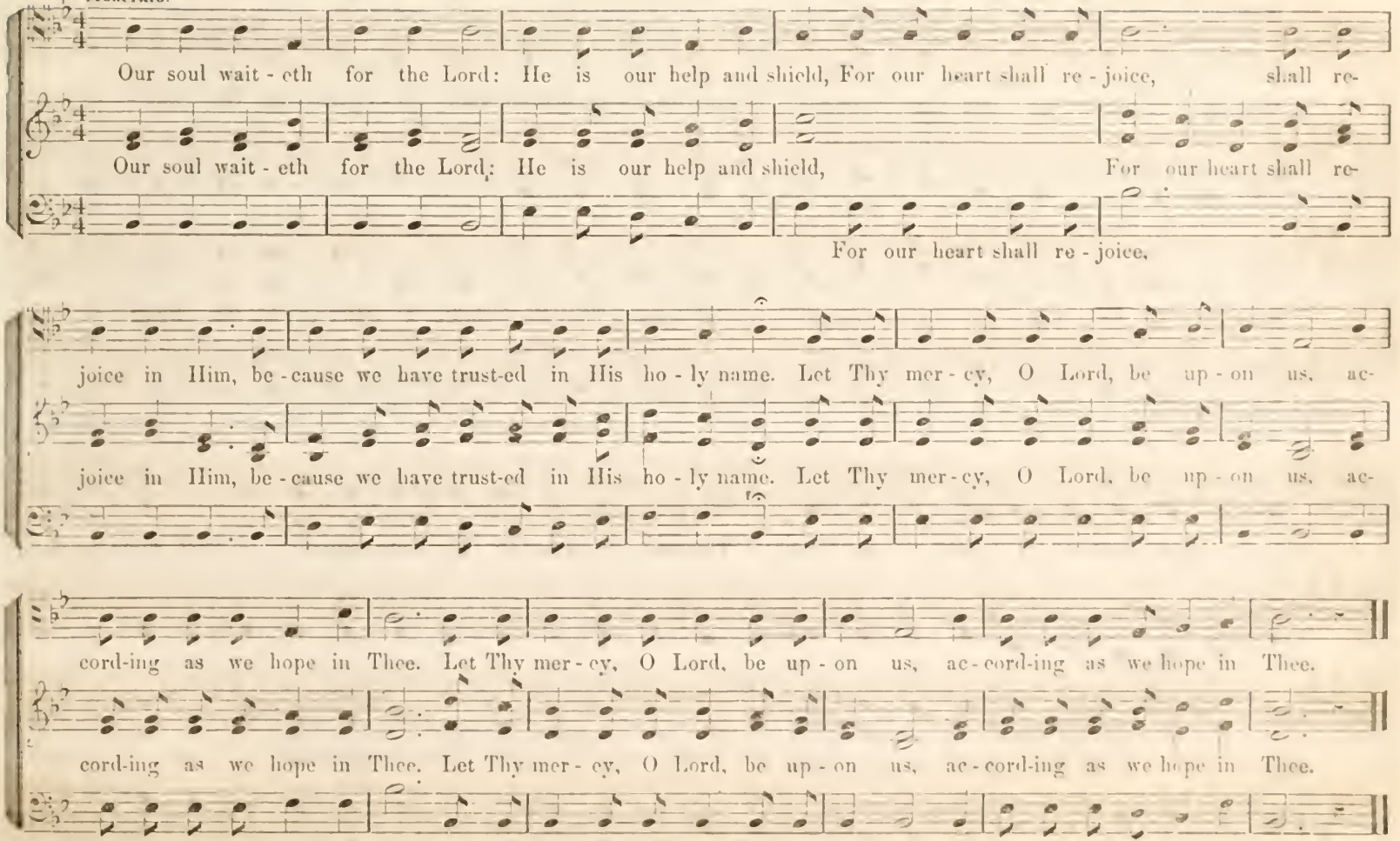
Sing Sing

Un - to the Lord, un - to the Lord, Sing un - to the Lord, O ye saints of his; And give thanks at the remembrance of his

SING UNTO THE LORD.—Concluded.

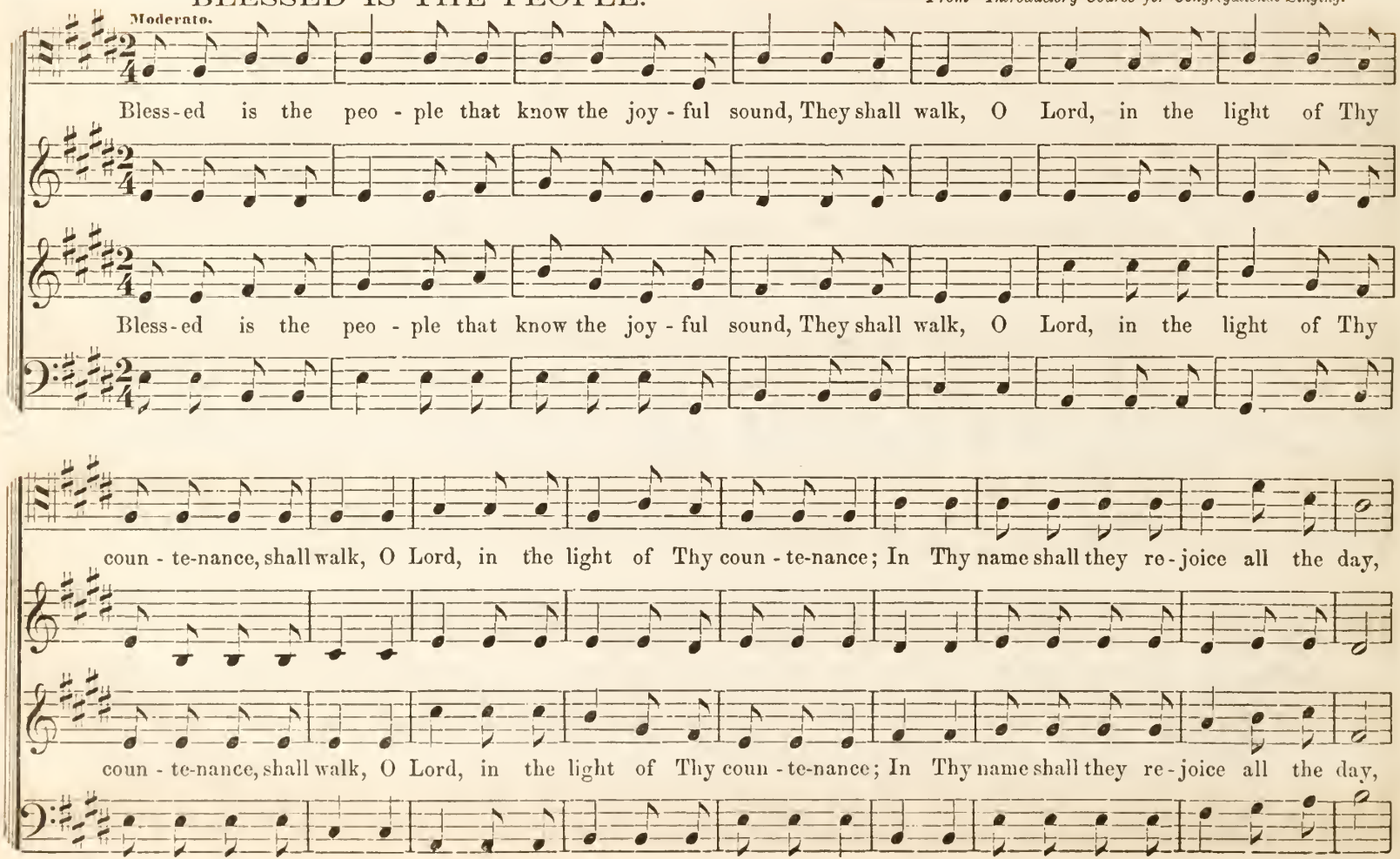


OUR SOUL WAITETH:

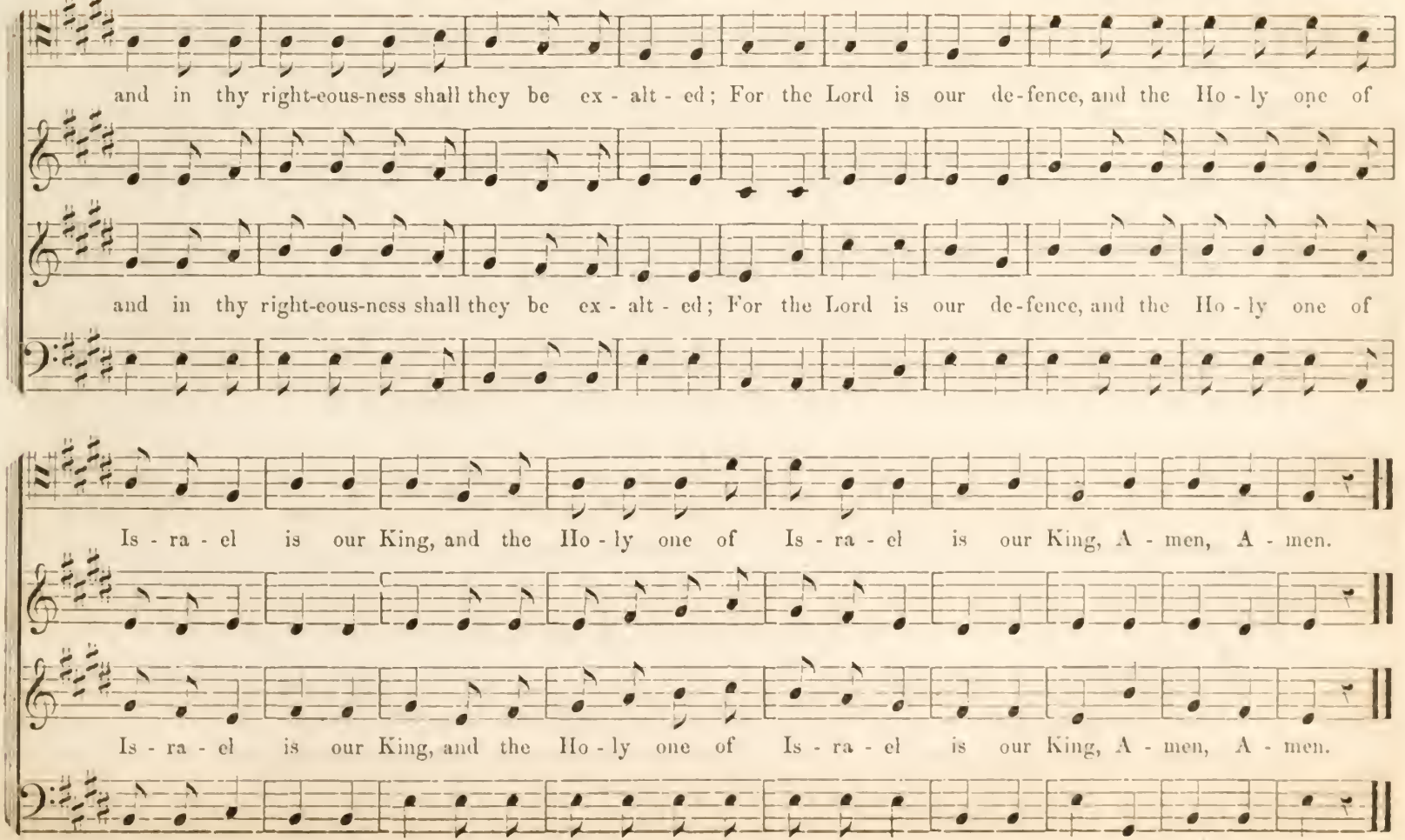


BLESSED IS THE PEOPLE.

From "Introductory Course for Congregational Singing."

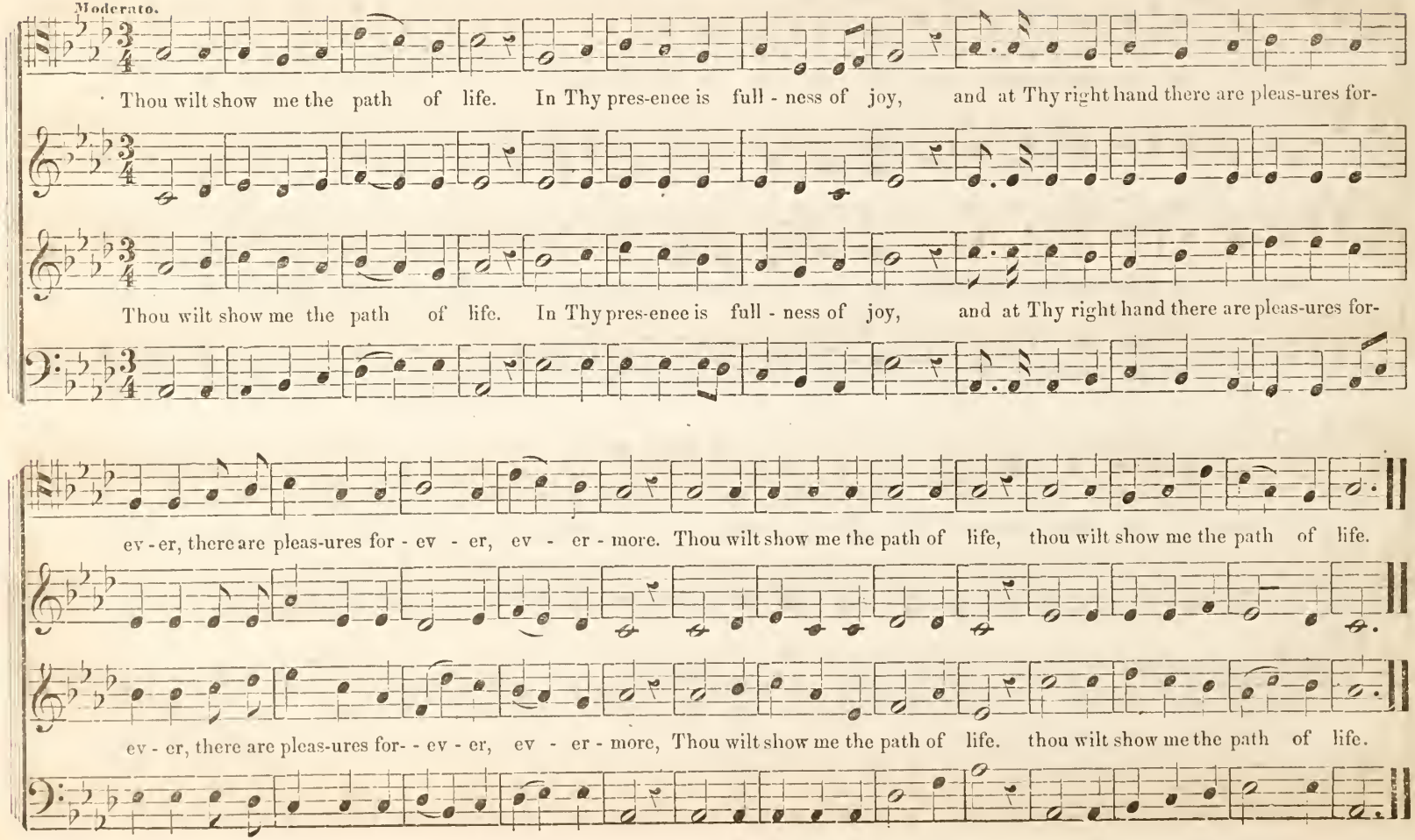


BLESSED IS THE PEOPLE.—Concluded.



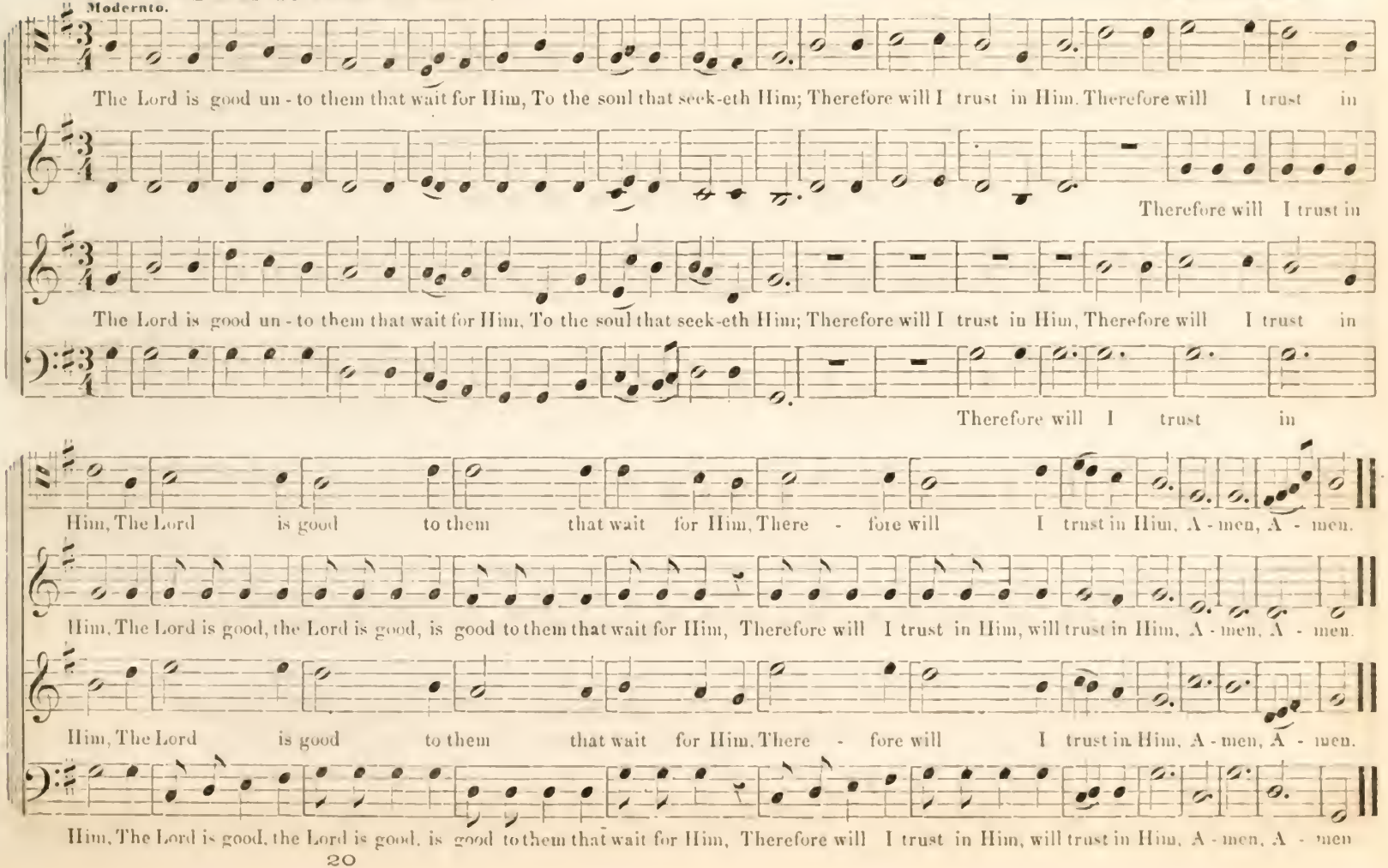
"THOU WILT SHOW ME THE PATH OF LIFE."

From the "New Coronet."



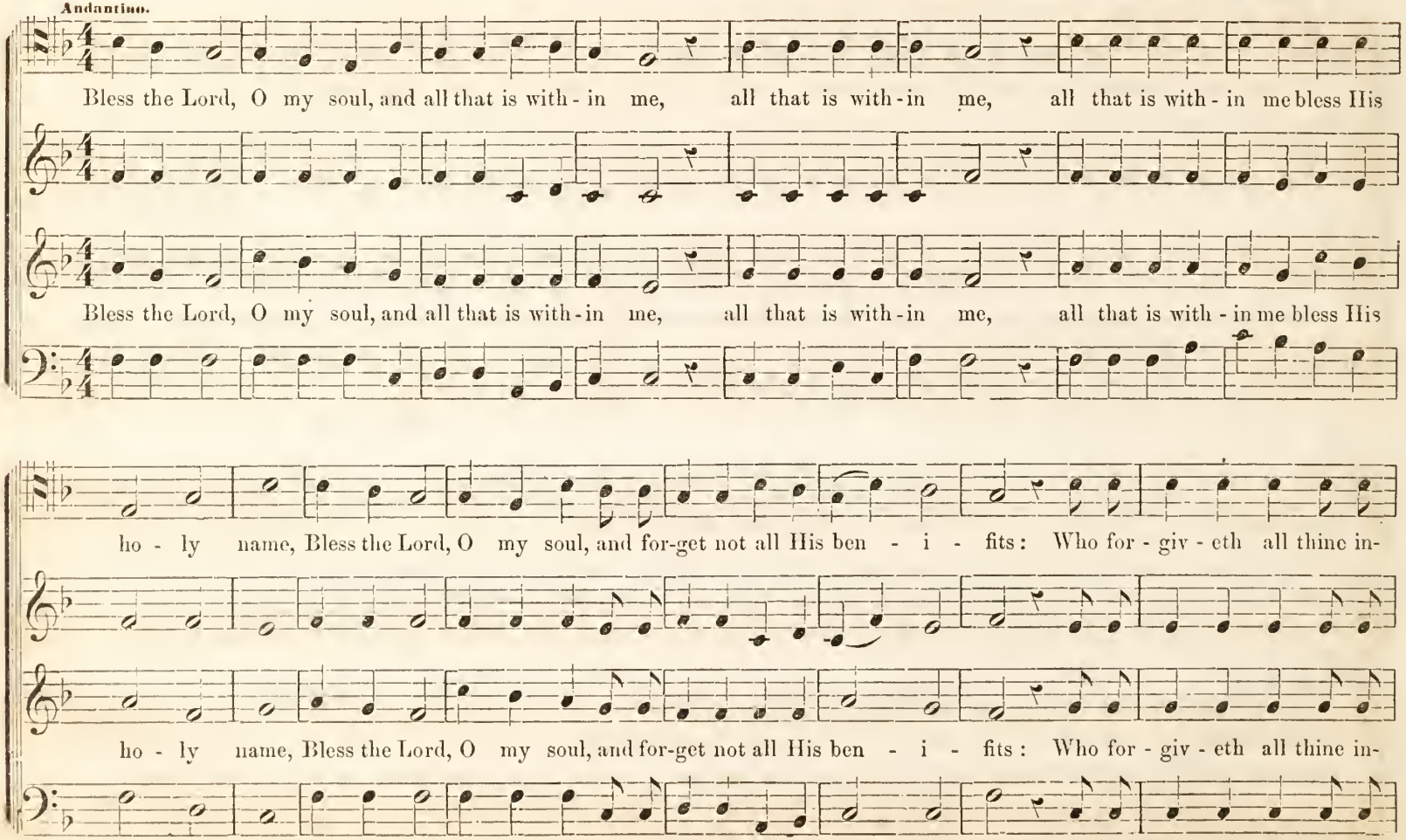
THE LORD IS GOOD.

JAMES R. MURRAY.

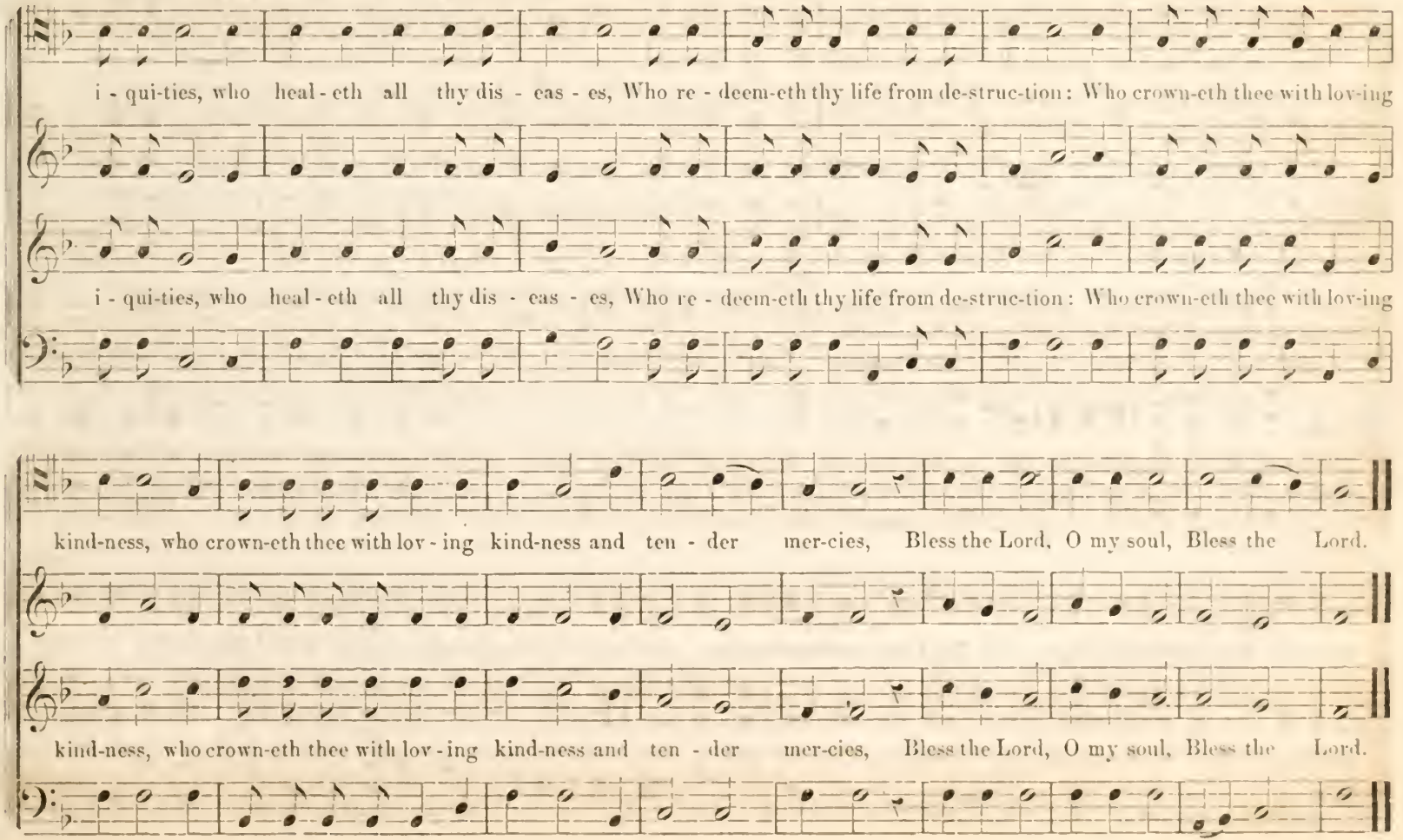


BLESS THE LORD.

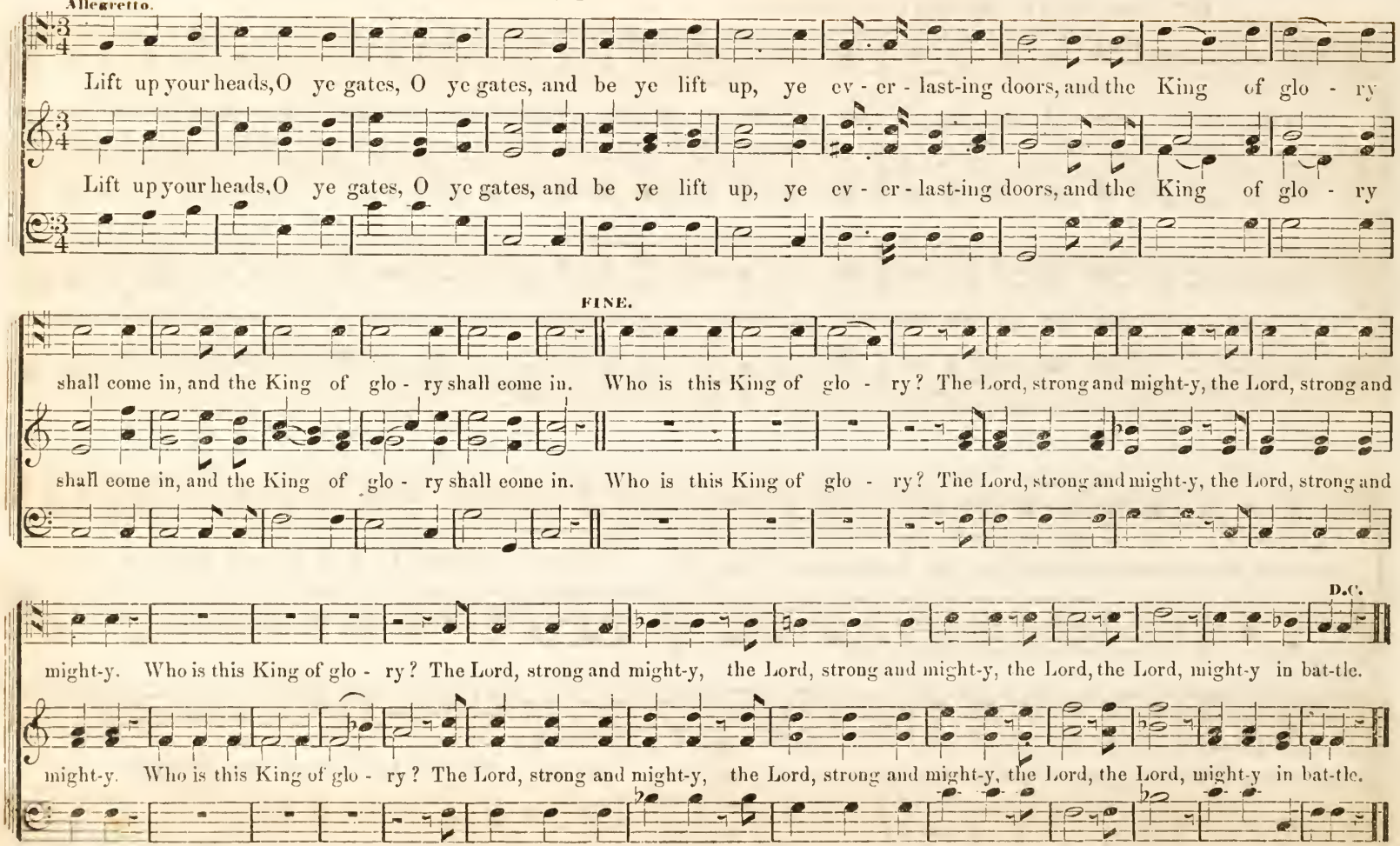
From "Introductory Course for Congregational Singing."



BLESS THE LORD.—Concluded.

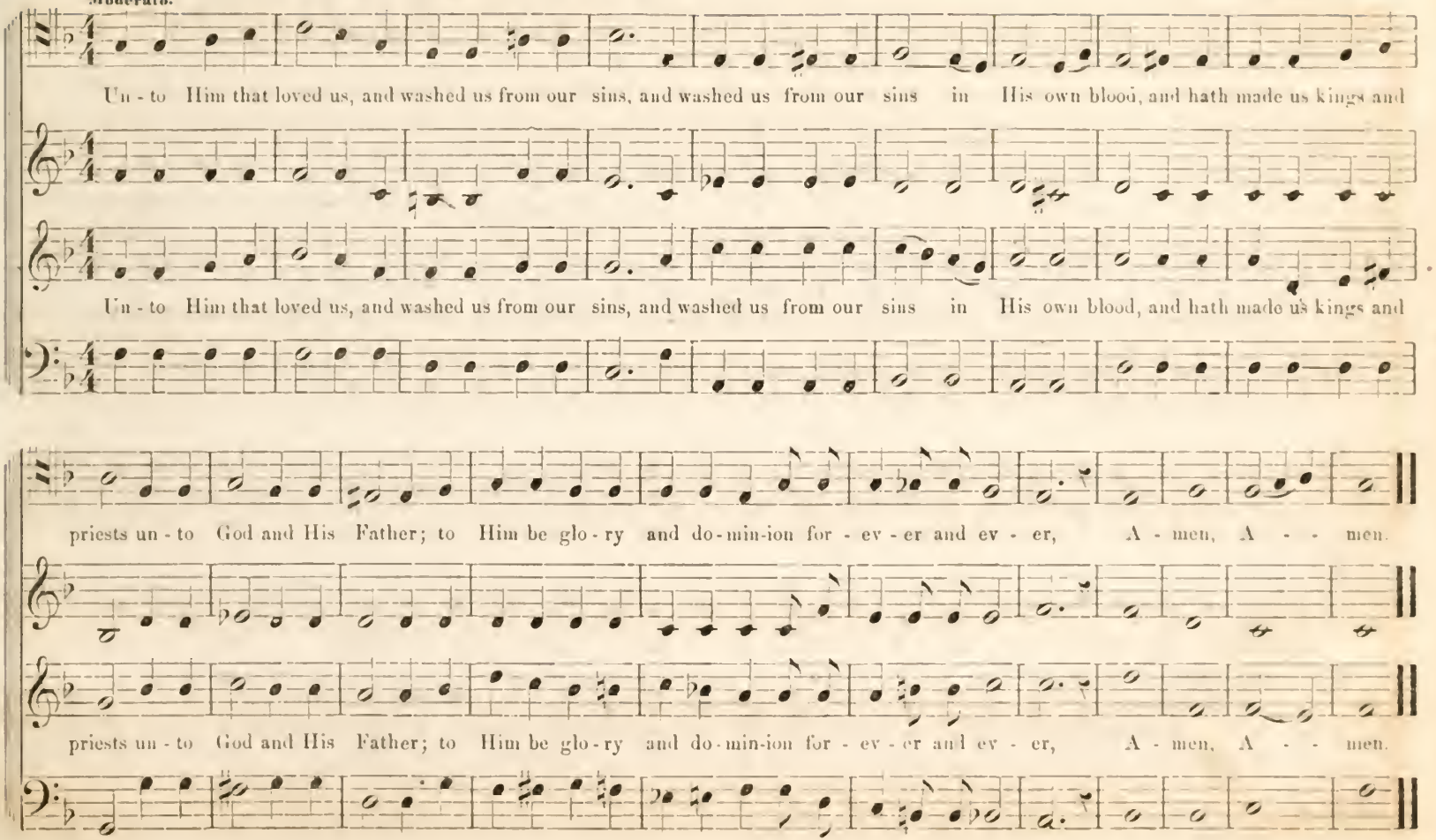


LIFT UP YOUR HEADS.



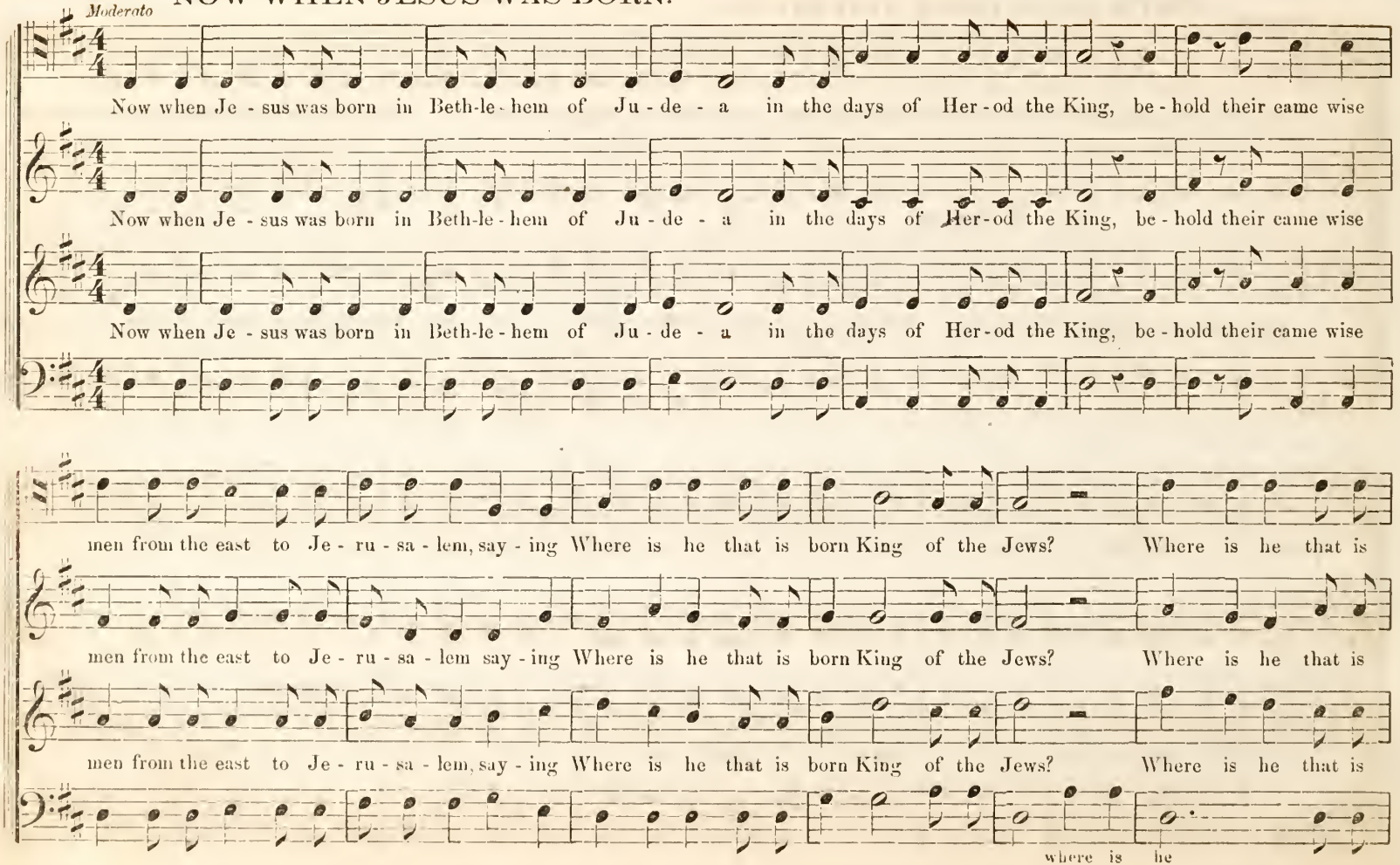
UNTO HIM THAT LOVED US.

O. D. ADAMS.

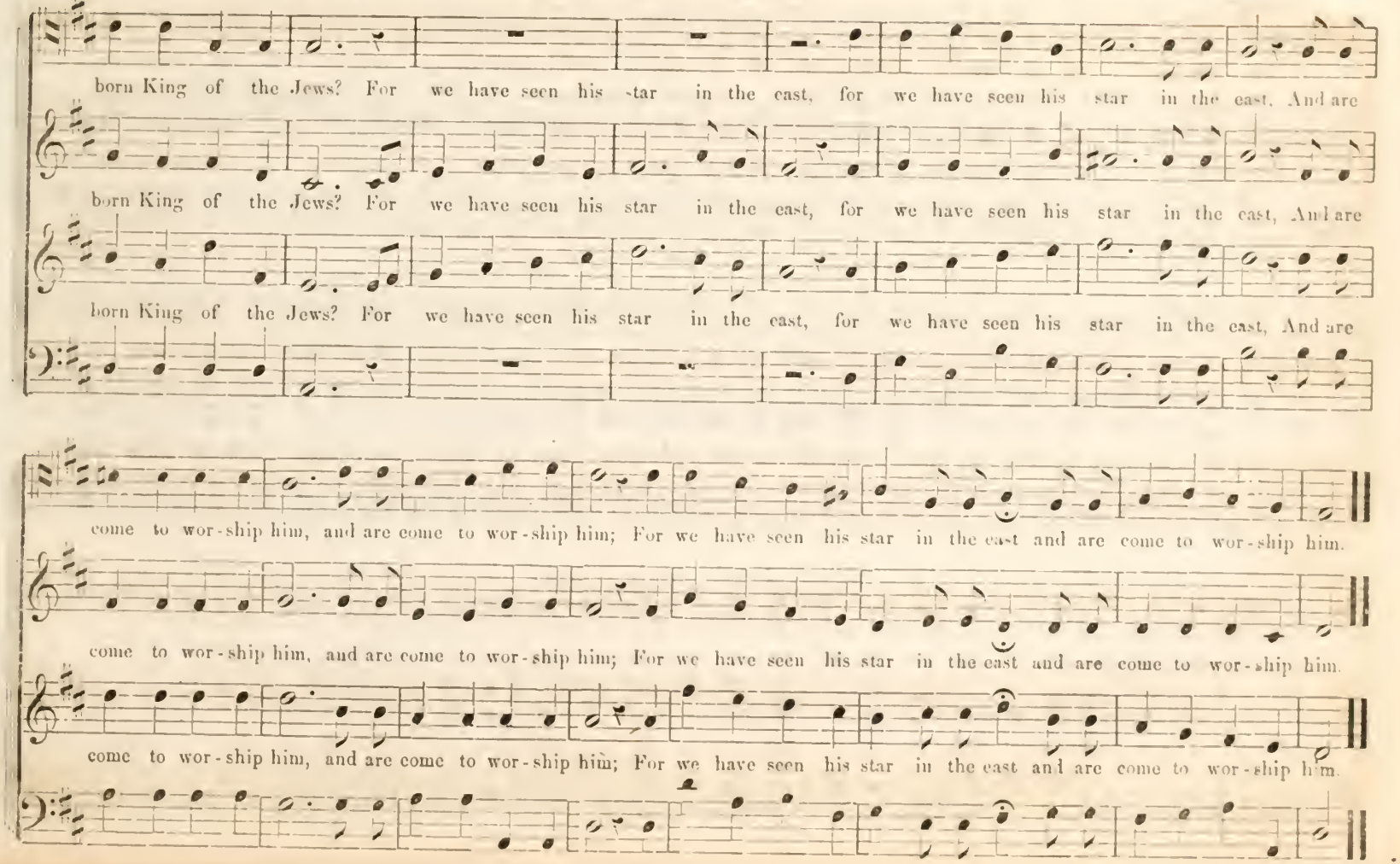


NOW WHEN JESUS WAS BORN.

G. F. R.

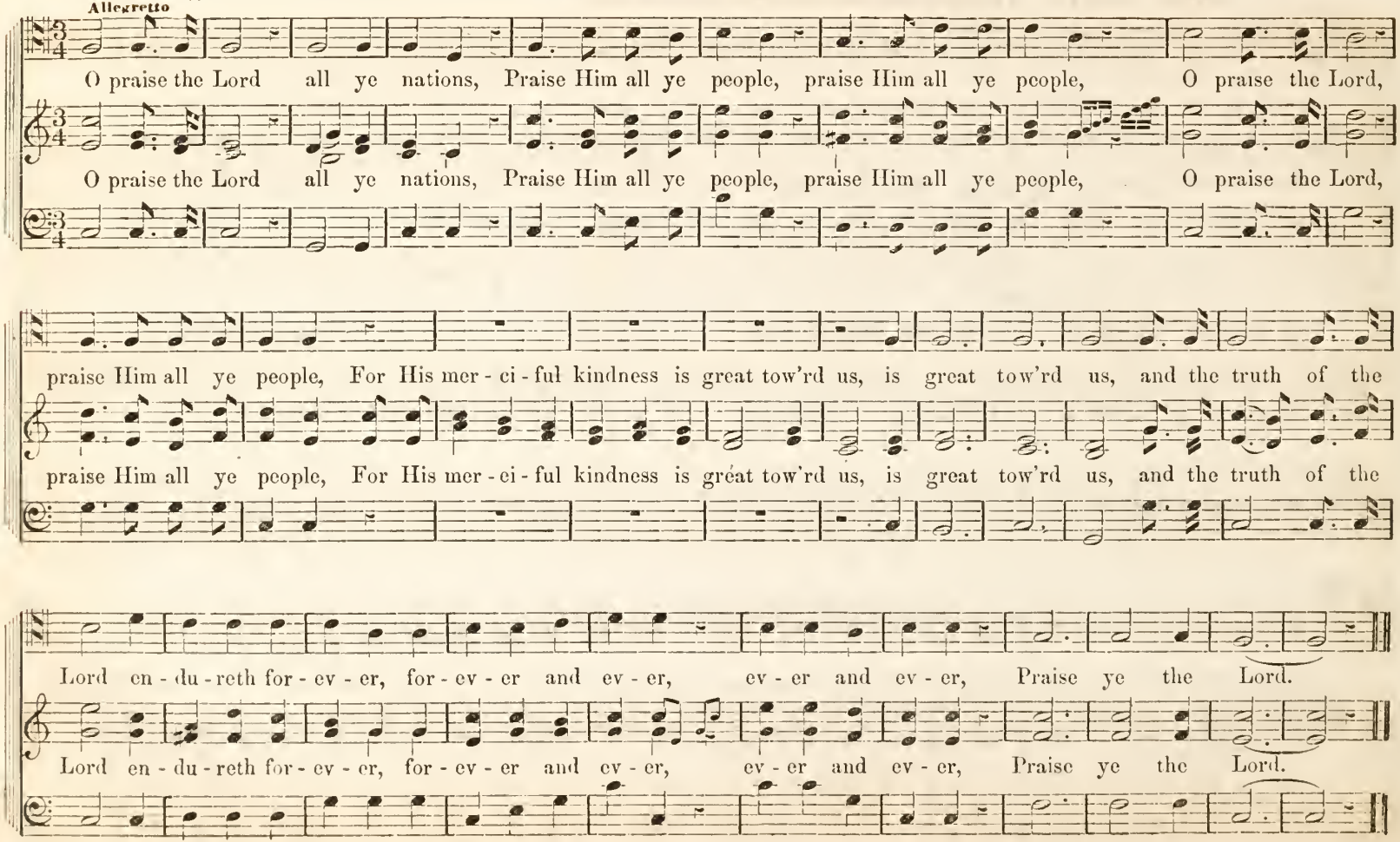


NOW WHEN JESUS WAS BORN.—Concluded.

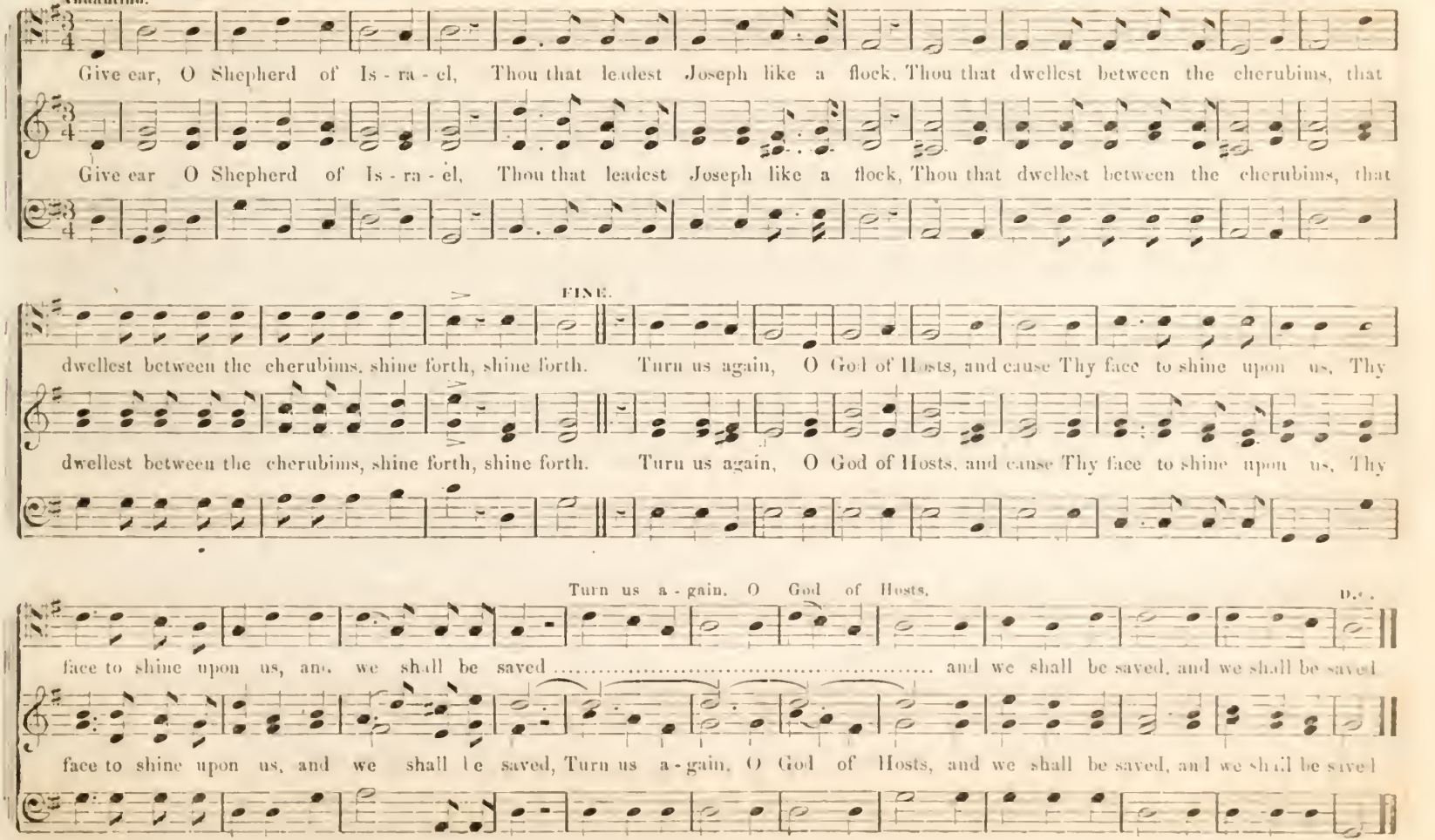


PRAISE THE LORD ALL YE NATIONS.

WILL HILL.

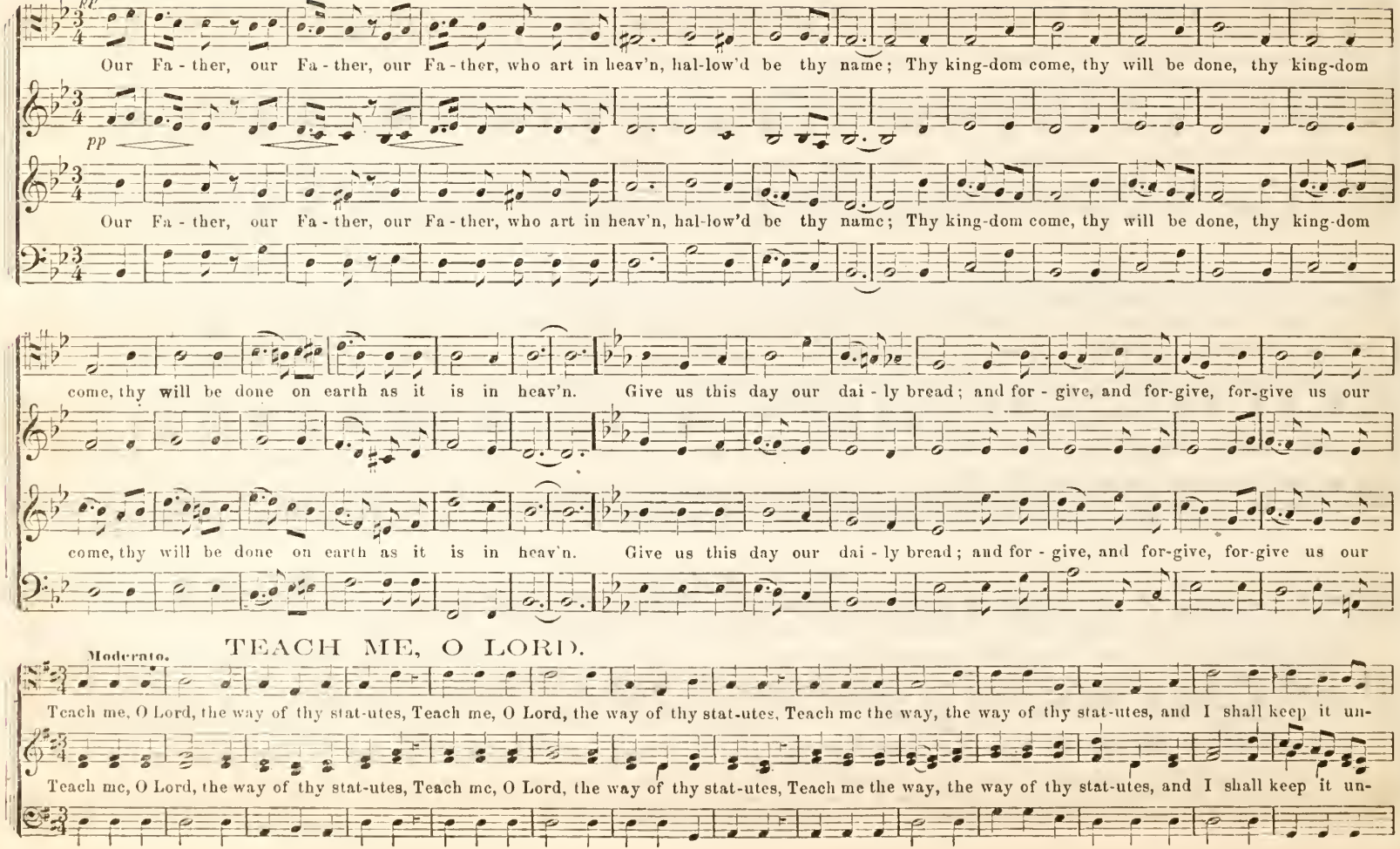


GIVE EAR, O SHEPHERD OF ISRAEL.



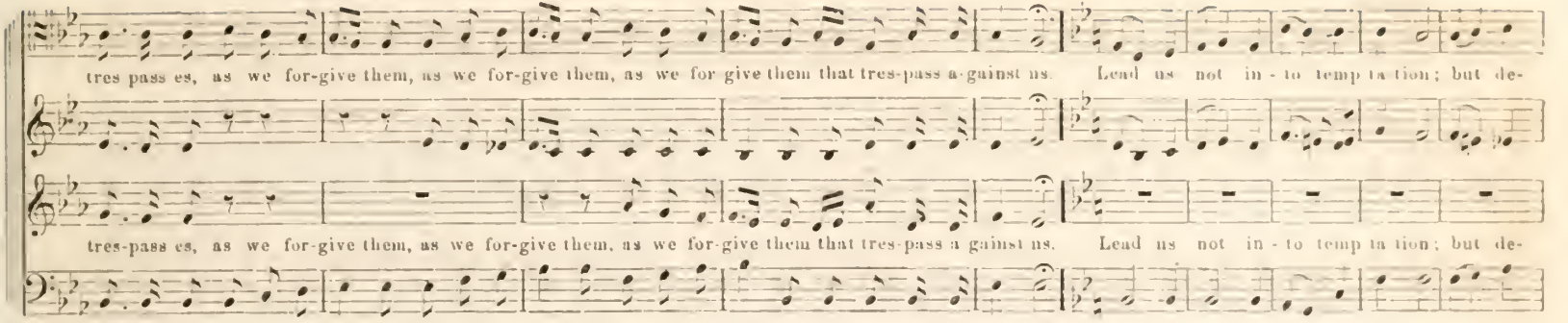
THE LORD'S PRAYER.

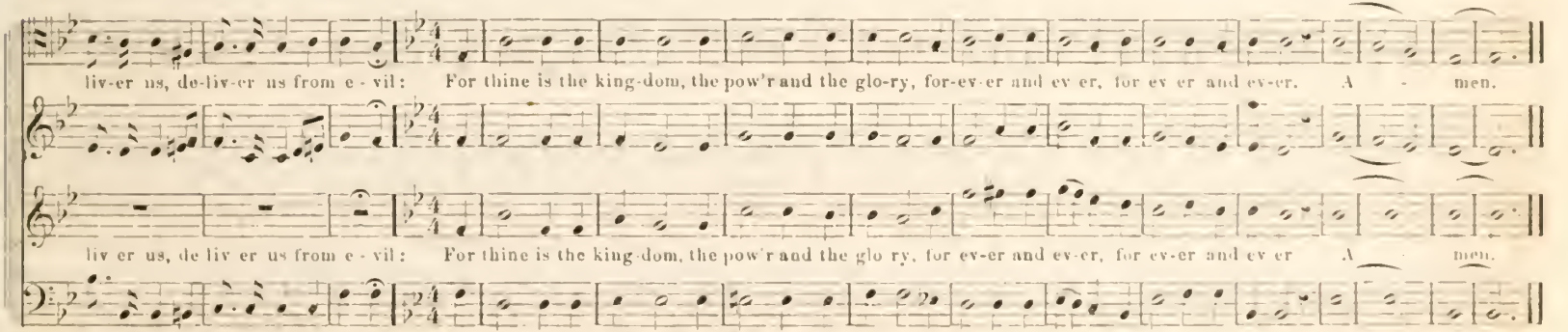
CHAS. HEYER.



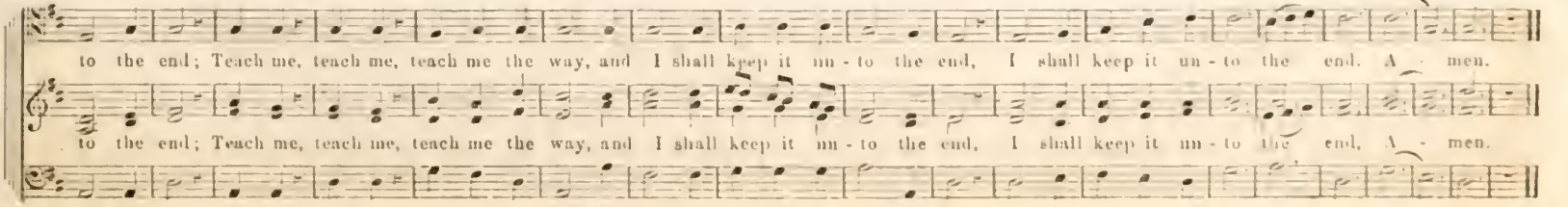
TEACH ME, O LORD.

THE LORD'S PRAYER.—Concluded.



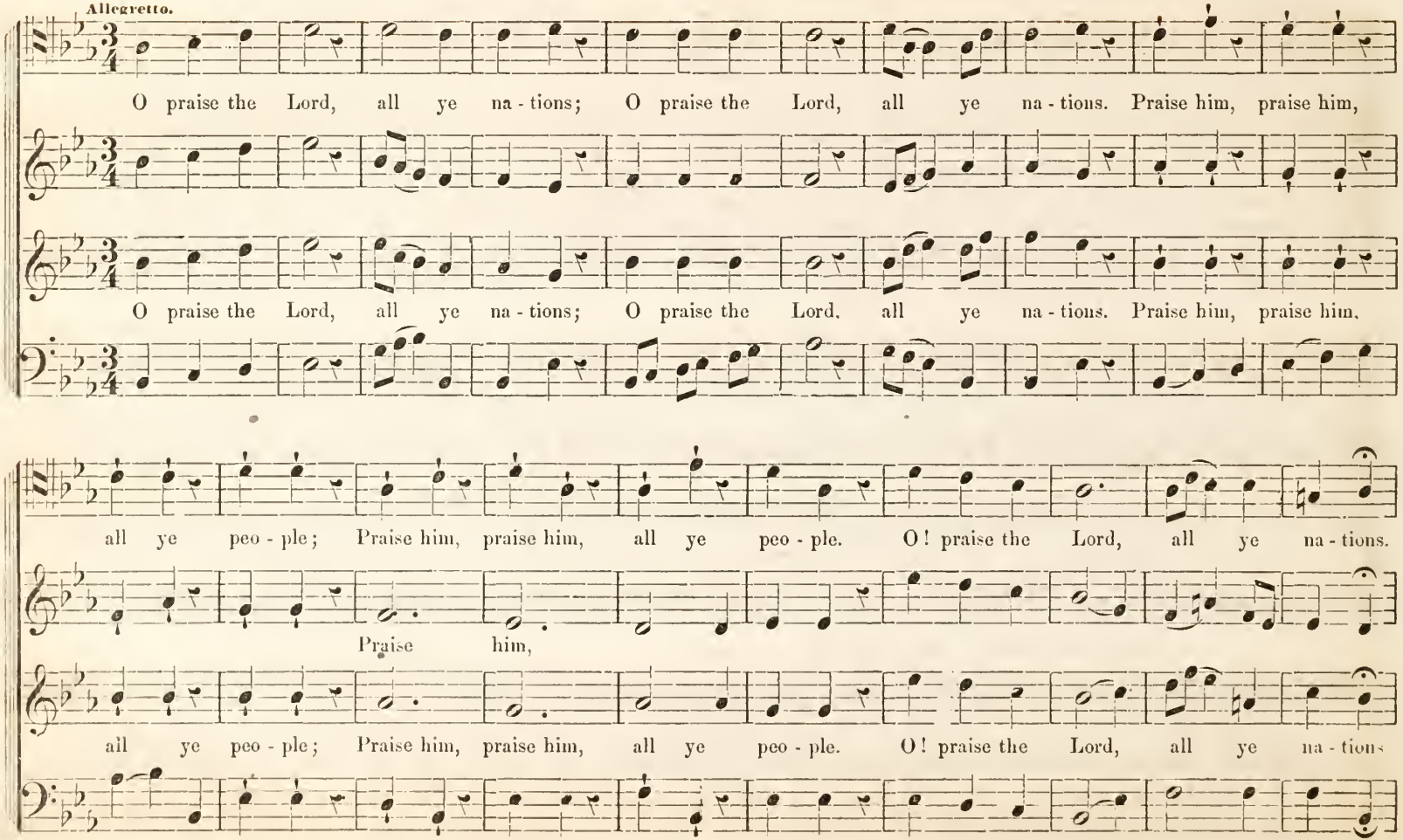


TEACH ME, O LORD.—Concluded.

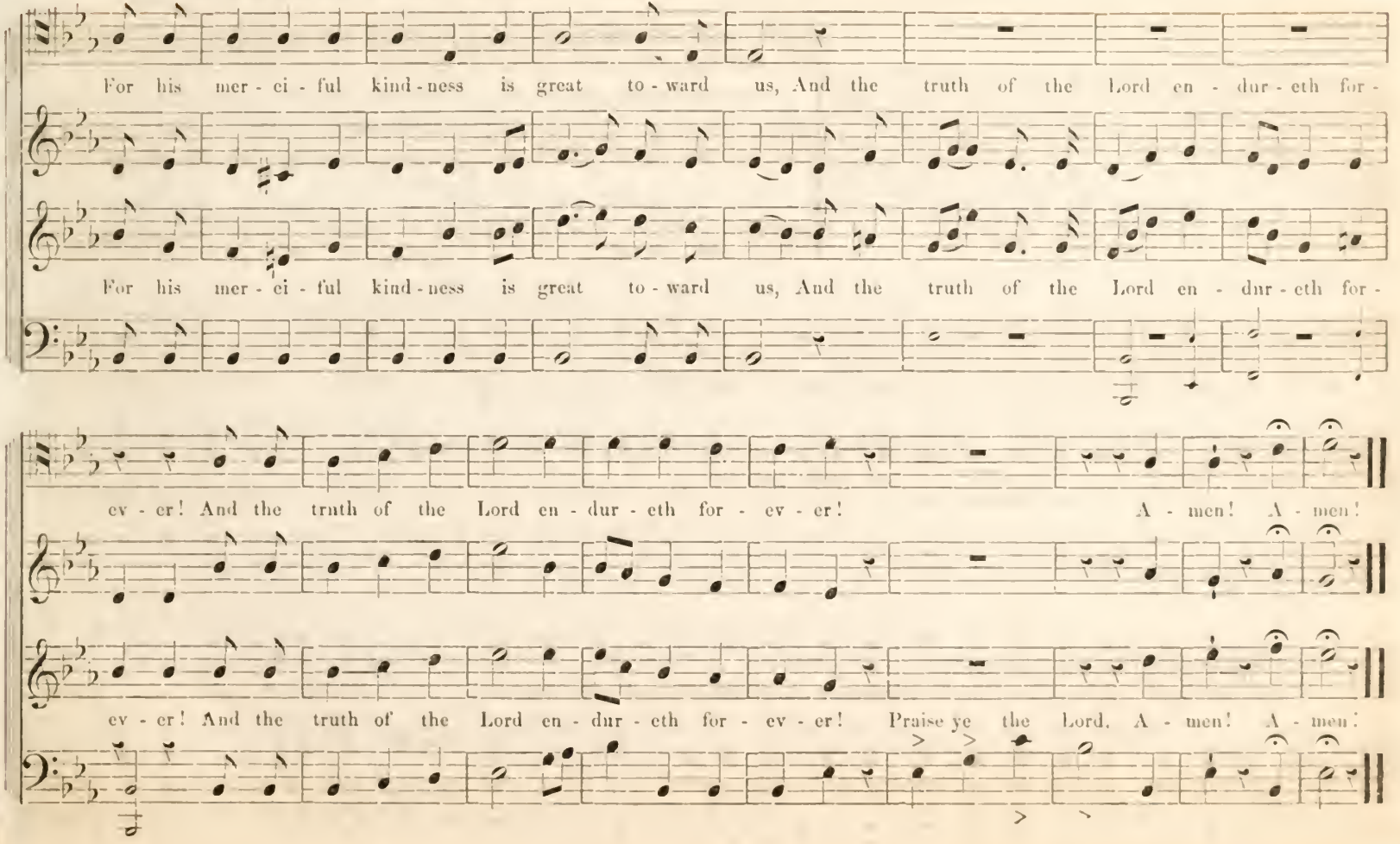


O PRAISE THE LORD.

T. Martin Towne.

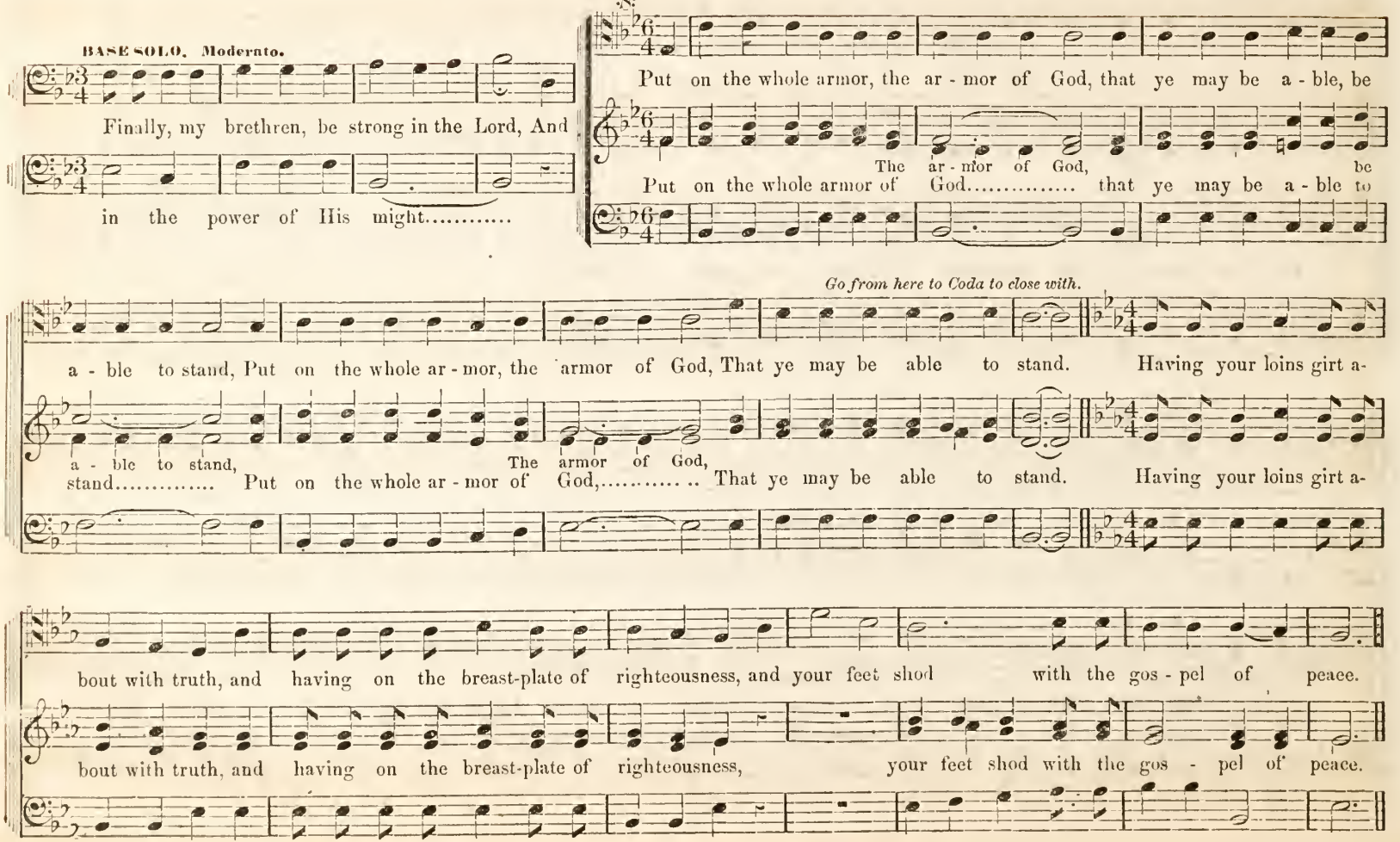


O PRAISE THE LORD.—Concluded.

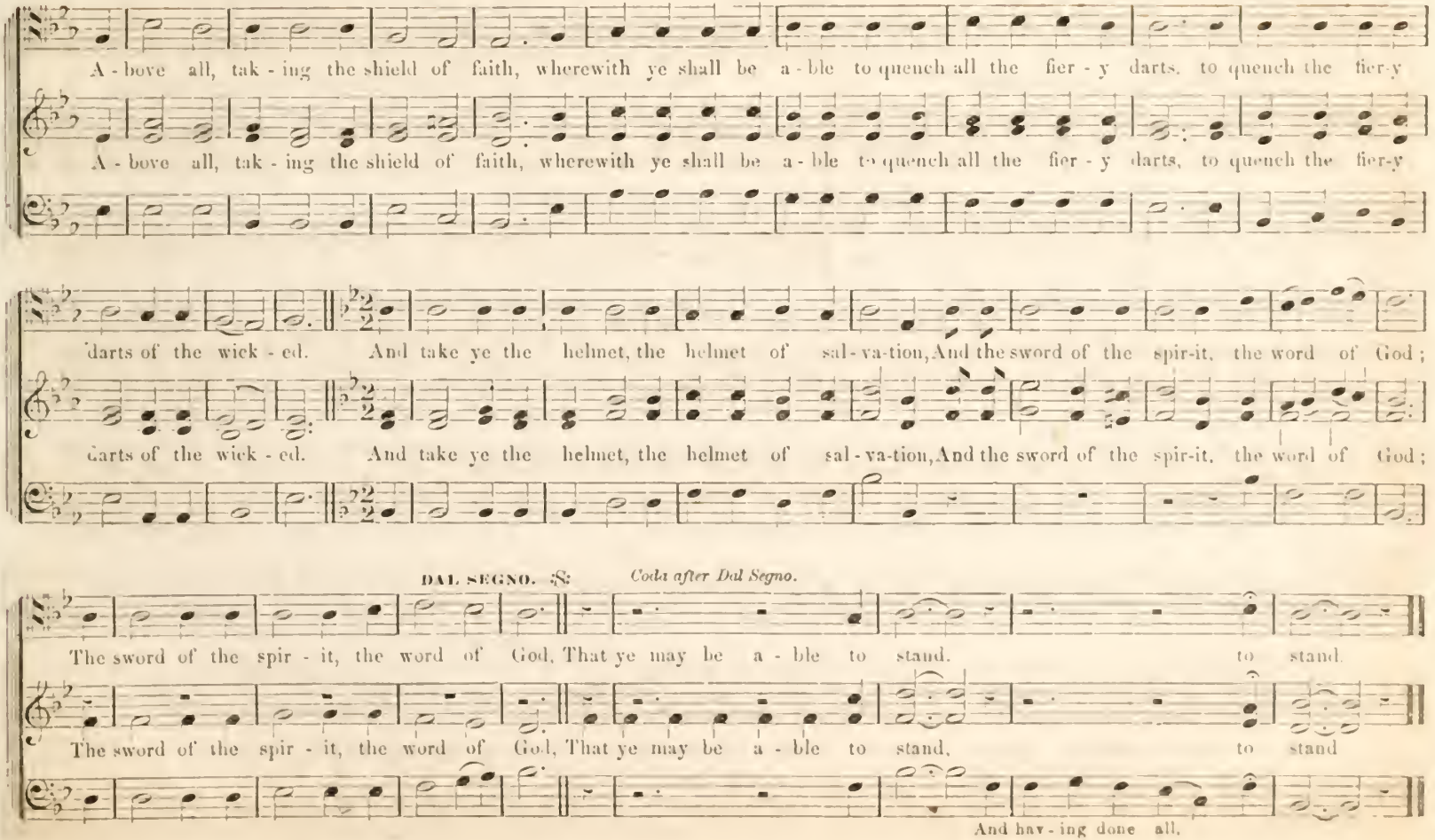


PUT ON THE WHOLE ARMOR.

P. P. Bliss.

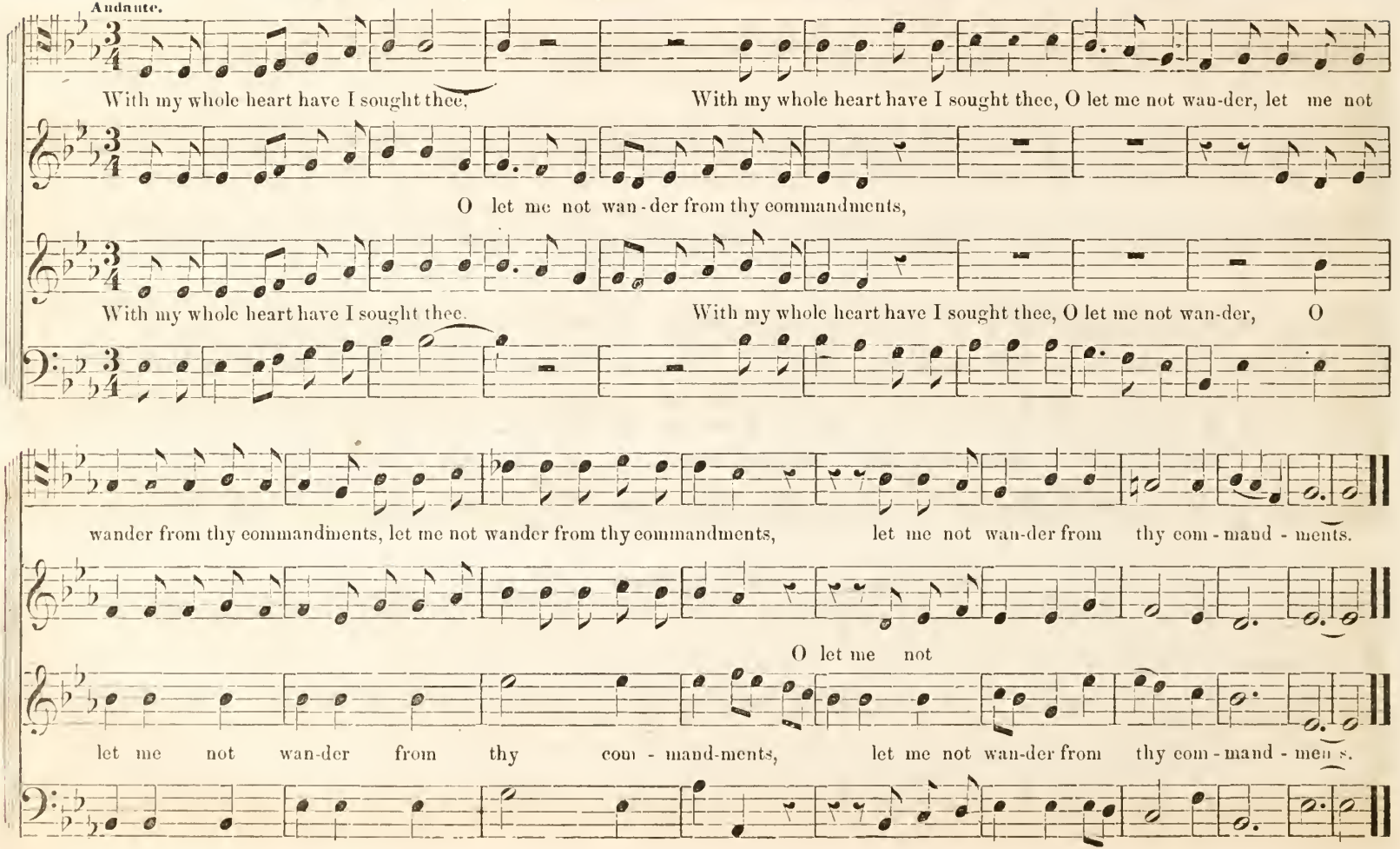


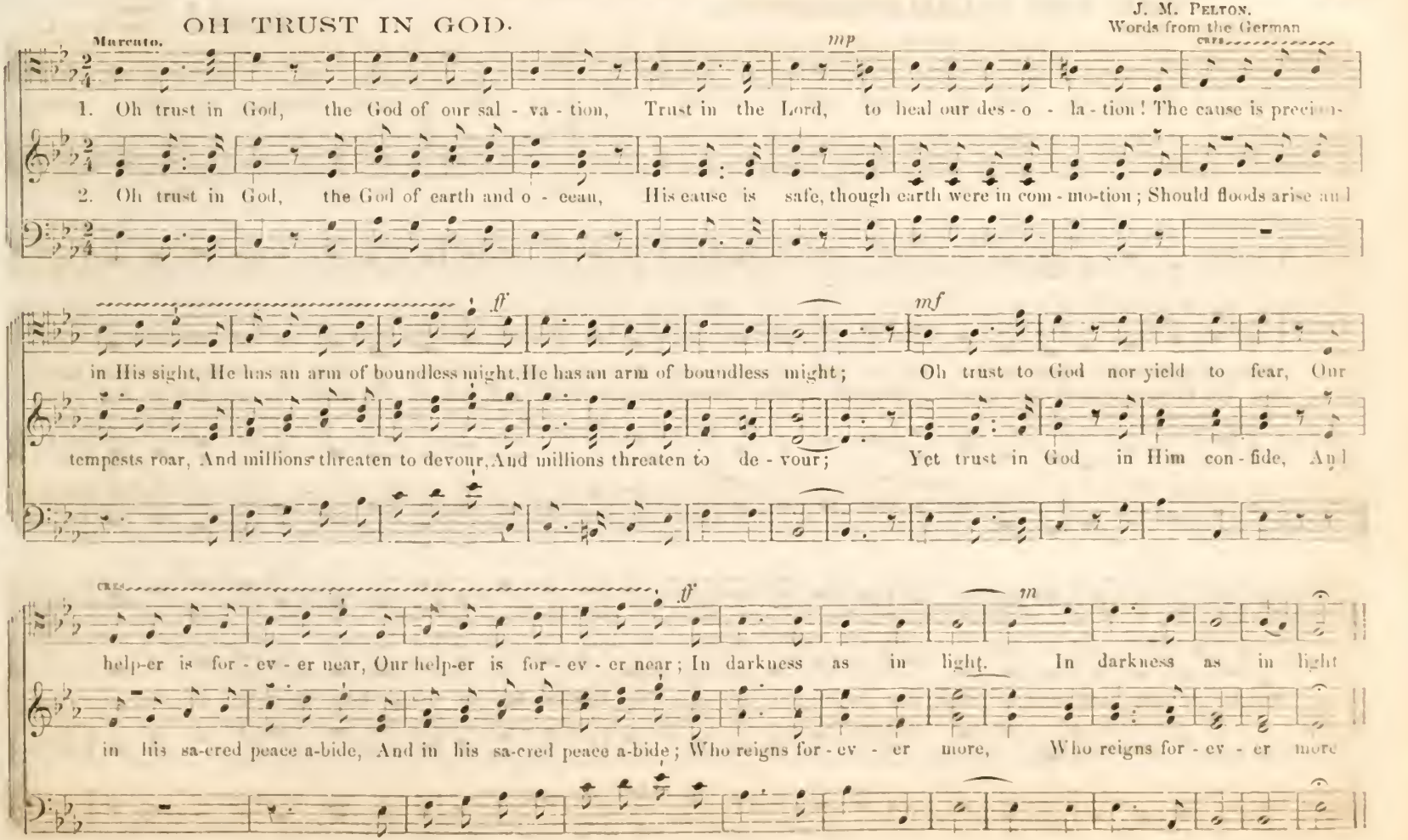
PUT ON THE WHOLE ARMOR.—Concluded.



WITH MY WHOLE HEART.

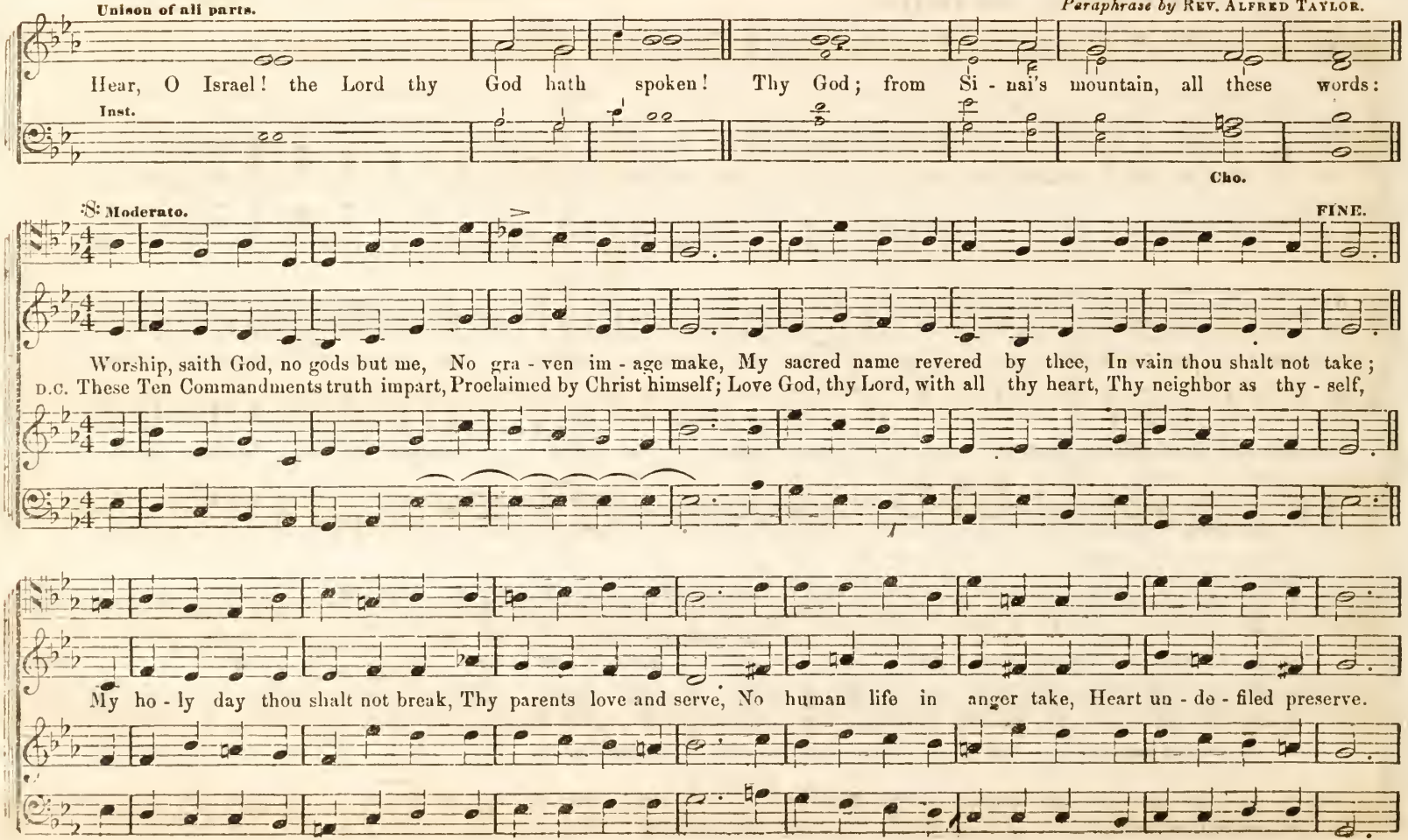
F. W. Root.




OH TRUST IN GOD.
J. M. Pelton.
Words from the German
Marcato.
mp
cres.
1. Oh trust in God, the God of our sal - va - tion, Trust in the Lord, to heal our des - o - la - tion! The cause is precious
2. Oh trust in God, the God of earth and o - cean, His cause is safe, though earth were in com - mo-tion; Should floods arise and
ff
mf
in His sight, He has an arm of boundless might, He has an arm of boundless might; Oh trust to God nor yield to fear, Our
tempests roar, And millions threaten to devour, And millions threaten to de - vour; Yet trust in God in Him con - fide, And
cres.
ff
m
help-er is for - ev - er near, Our help-er is for - ev - er near; In darkness as in light. In darkness as in light
in his sa-cred peace a-bide, And in his sa-cred peace a-bide; Who reigns for - ev - er more, Who reigns for - ev - er more

THE TEN COMMANDMENTS.

J. E. Gould.
Paraphrase by Rev. Alfred Taylor.



The Ten Commandments.—Concluded.

Rit. D. C.

Thou shalt not steal, nor false-ly swear, To cov-et thou shalt nev-er dare.

Dolce. Cres. *f*

Thou shalt not steal, nor false-ly swear, To cov-et thou shalt nev-er dare.

BLESSED ARE THEY.

Andante.

Bless-ed are they that do his commandments, that

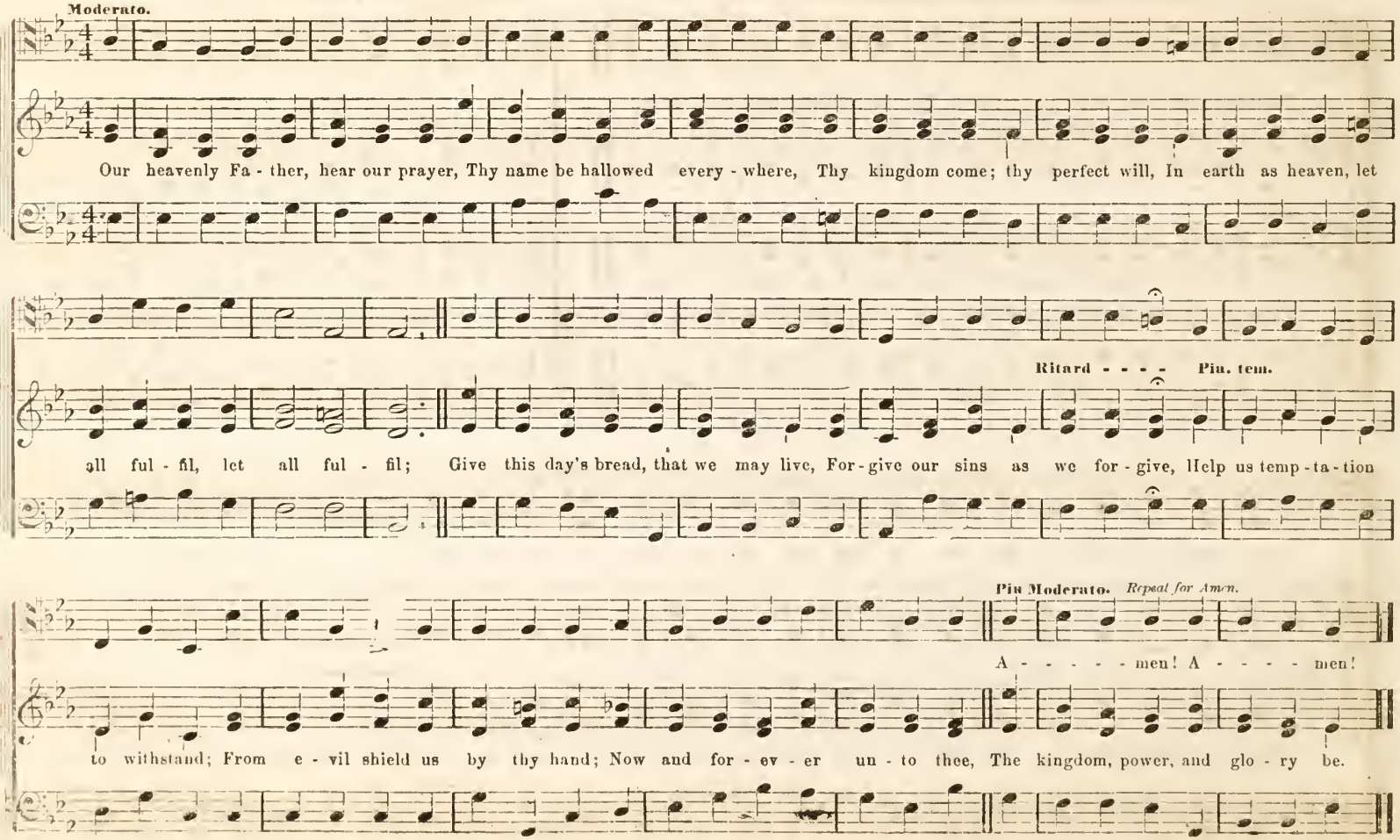
Bless-ed are they that do his commandments, that

they may have right to the tree of life, And may en-ter in thro' the gates in-to the cit-y.

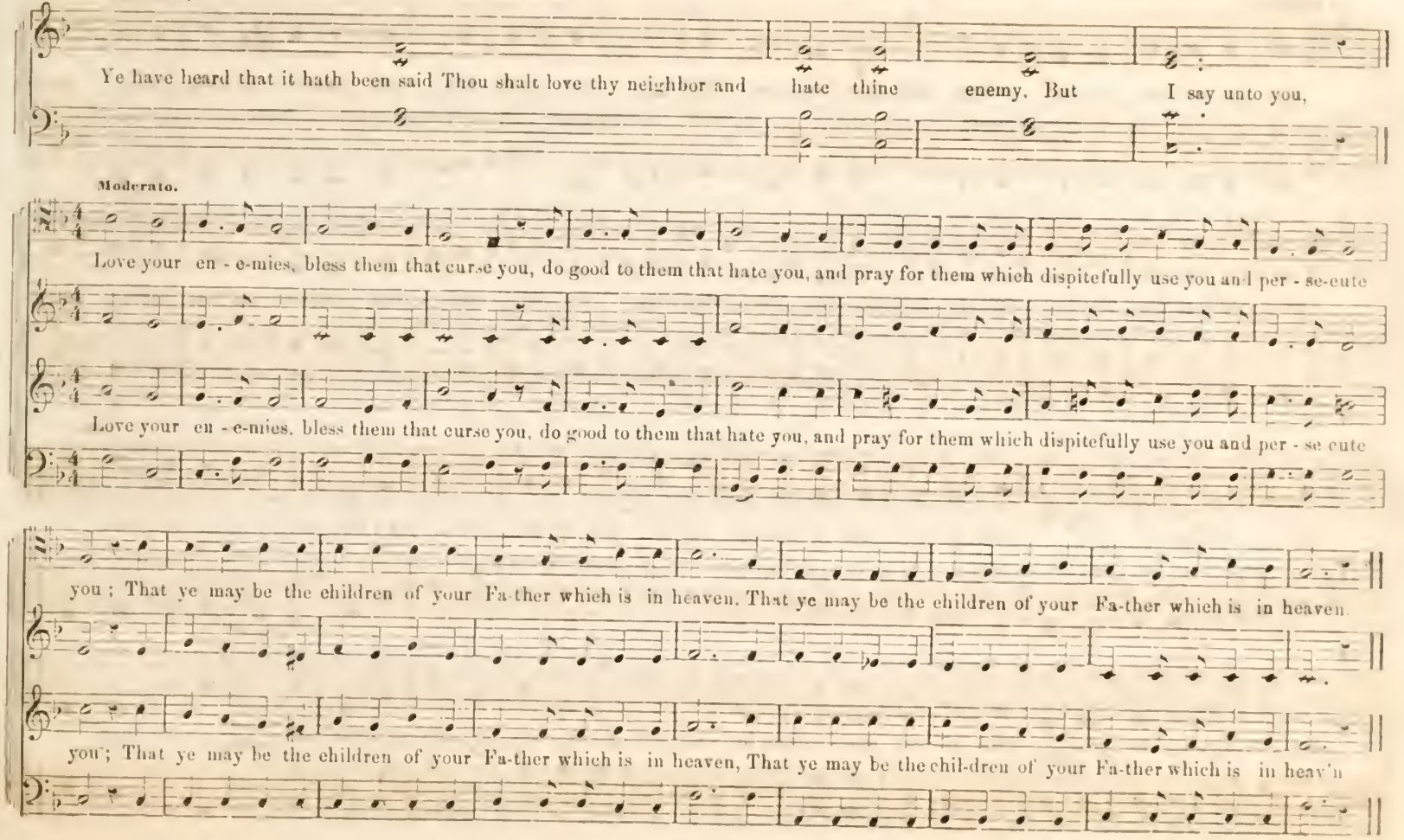
they may have right to the tree of life, And may en-ter in thro' the gates, thro' the gates, in-to the cit-y

OUR HEAVENLY FATHER.

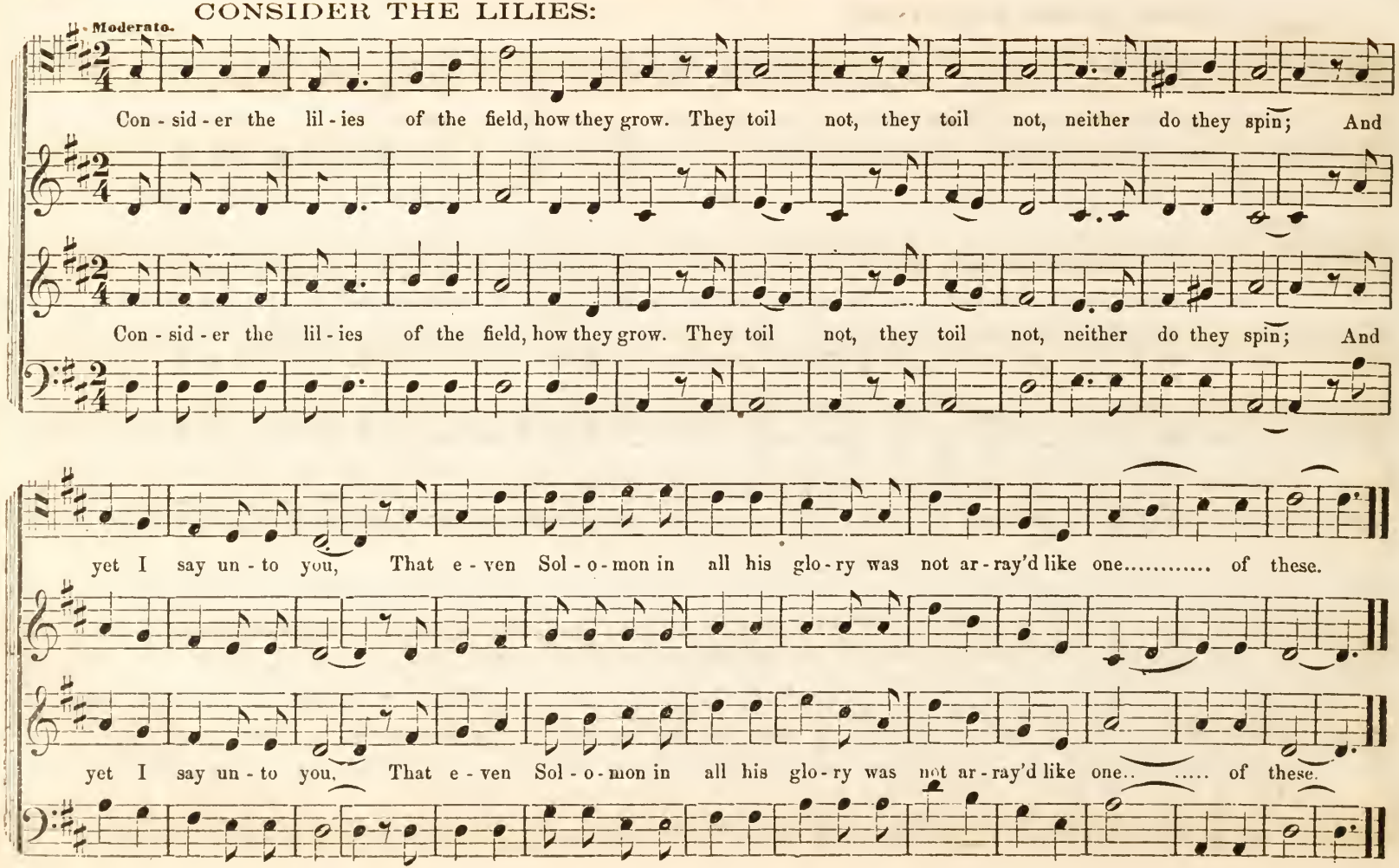
J. E. Gould.



LOVE YOUR ENEMIES.

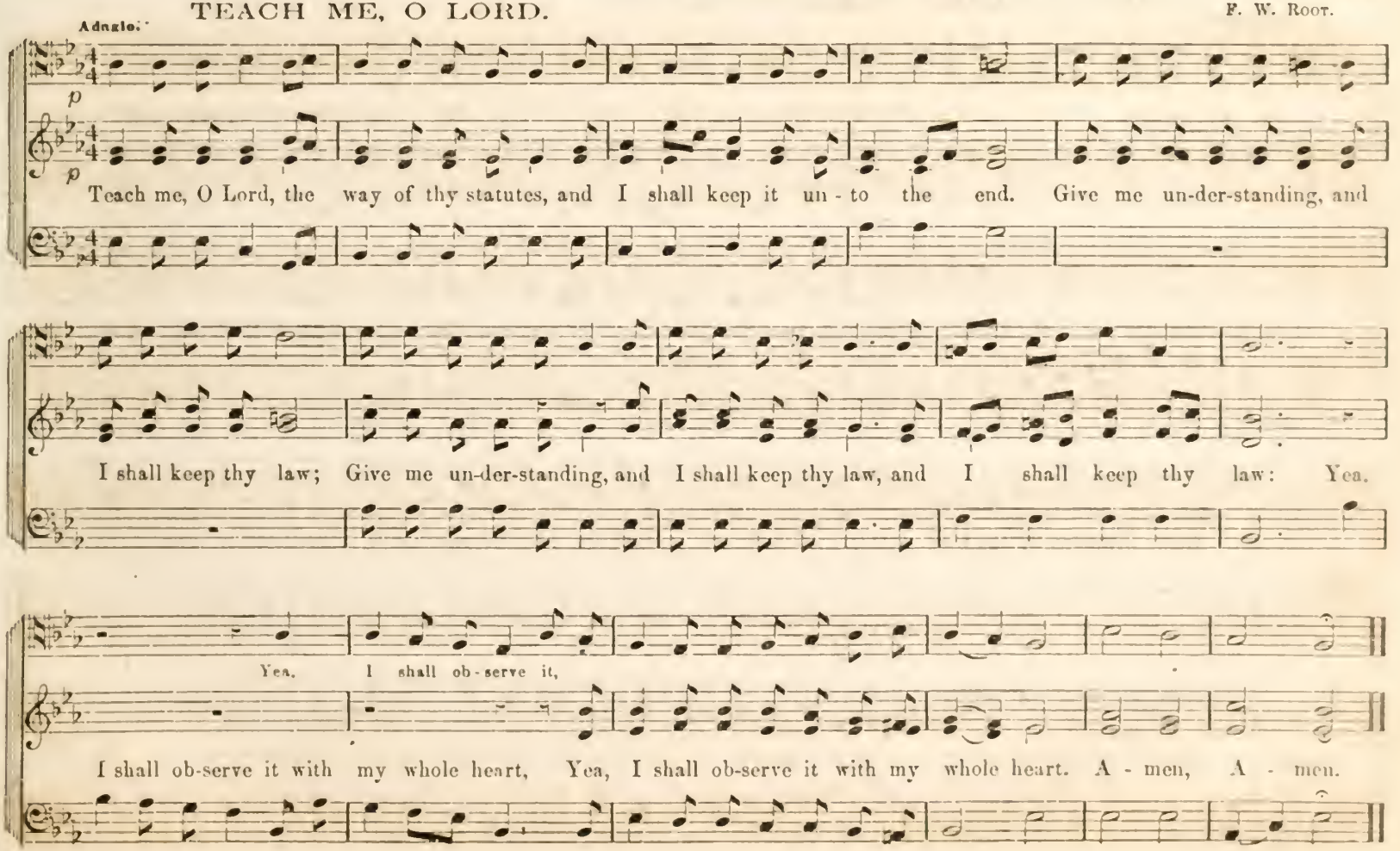


CONSIDER THE LILIES:

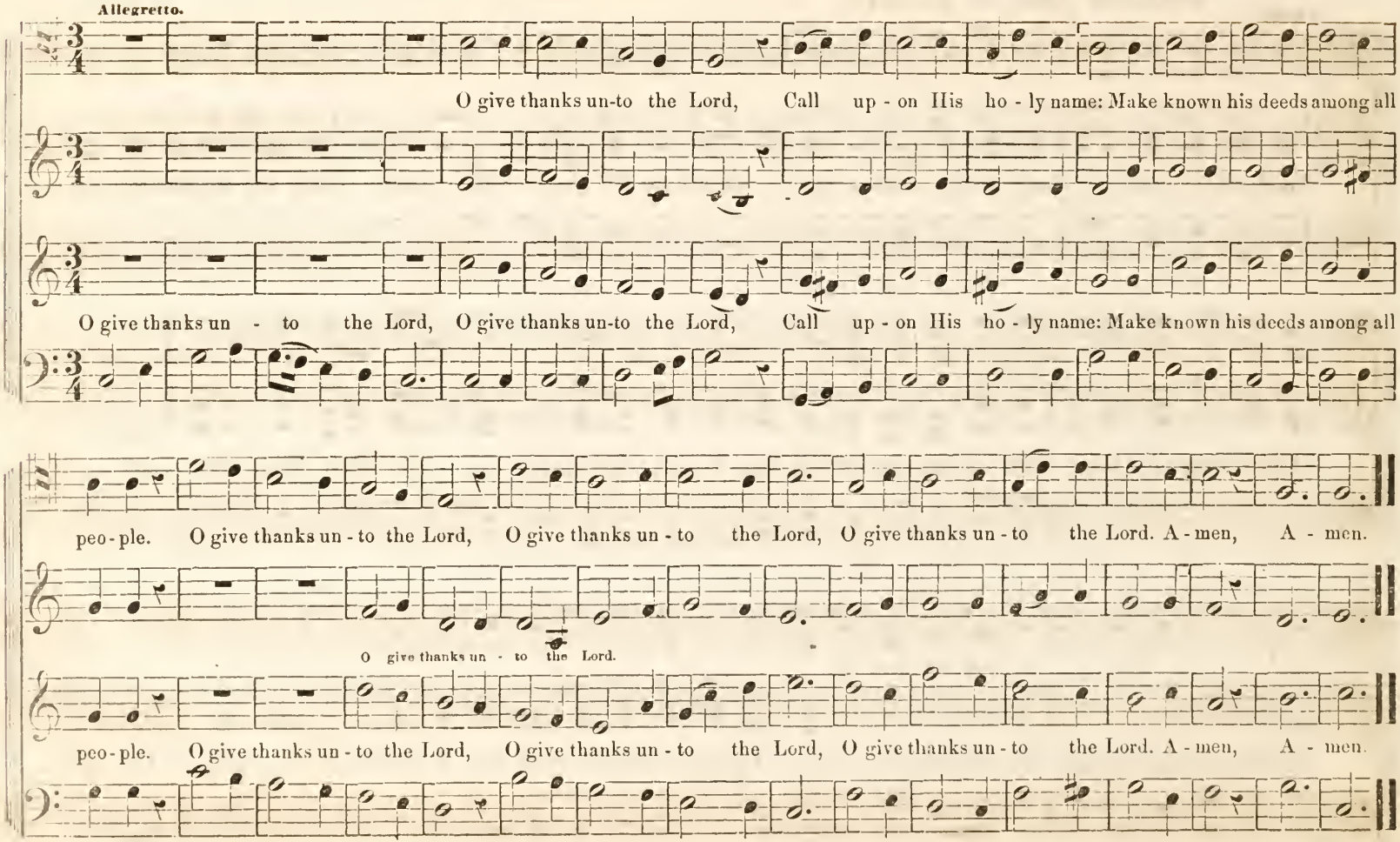


TEACH ME, O LORD.

F. W. Root.

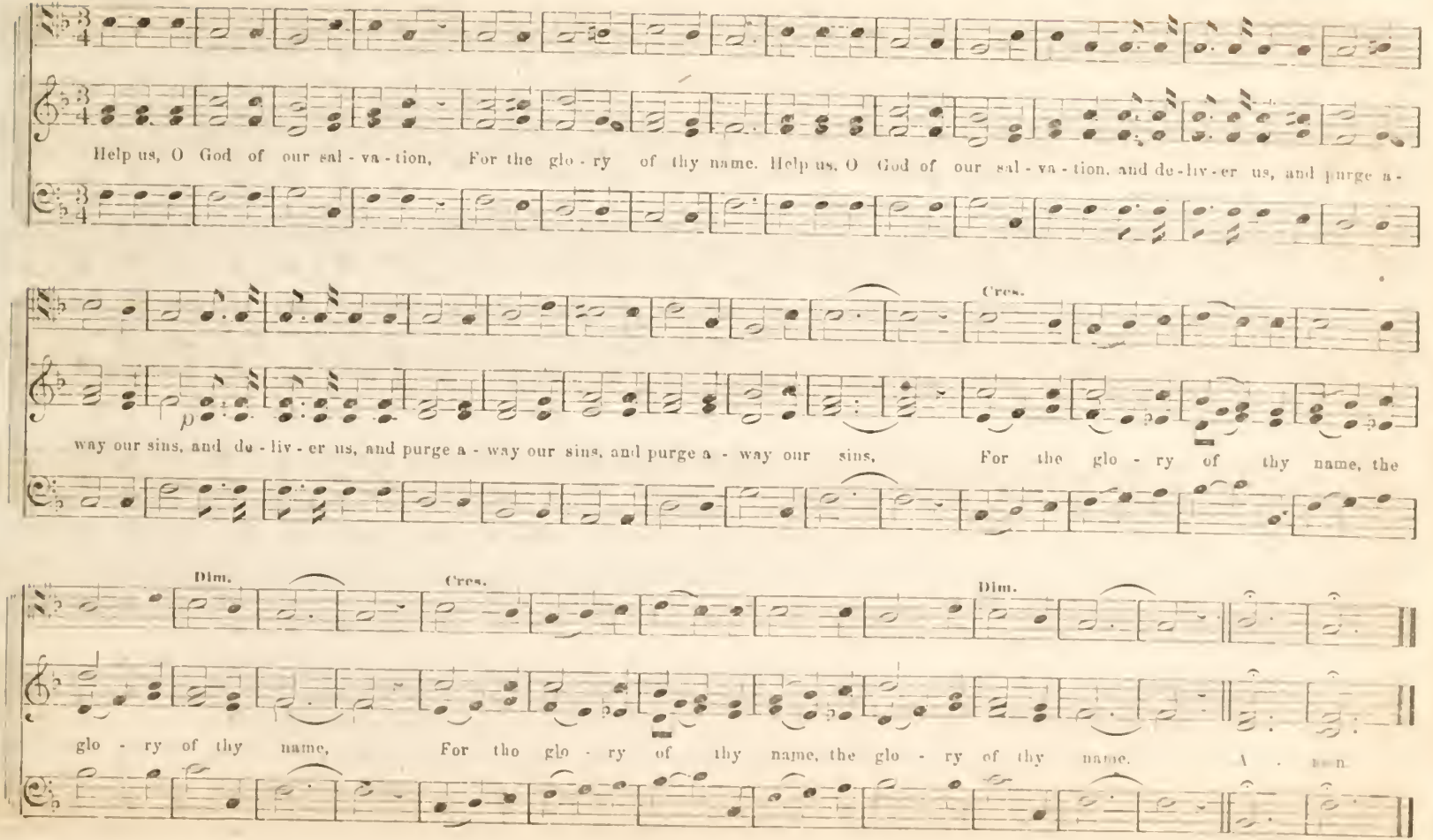


O GIVE THANKS UNTO THE LORD.



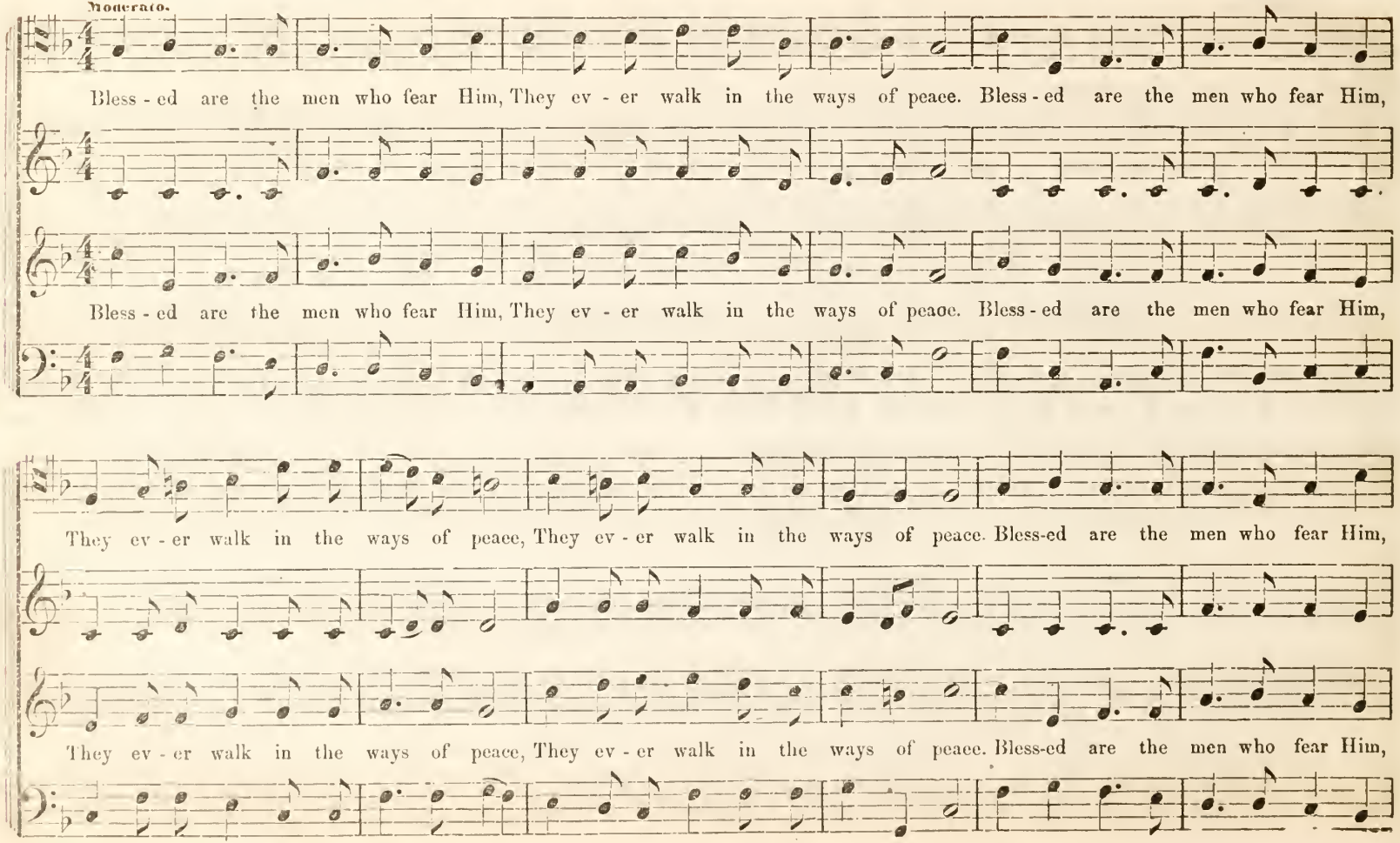
HELP US, O GOD OF OUR SALVATION.

J. R. MURRAY.

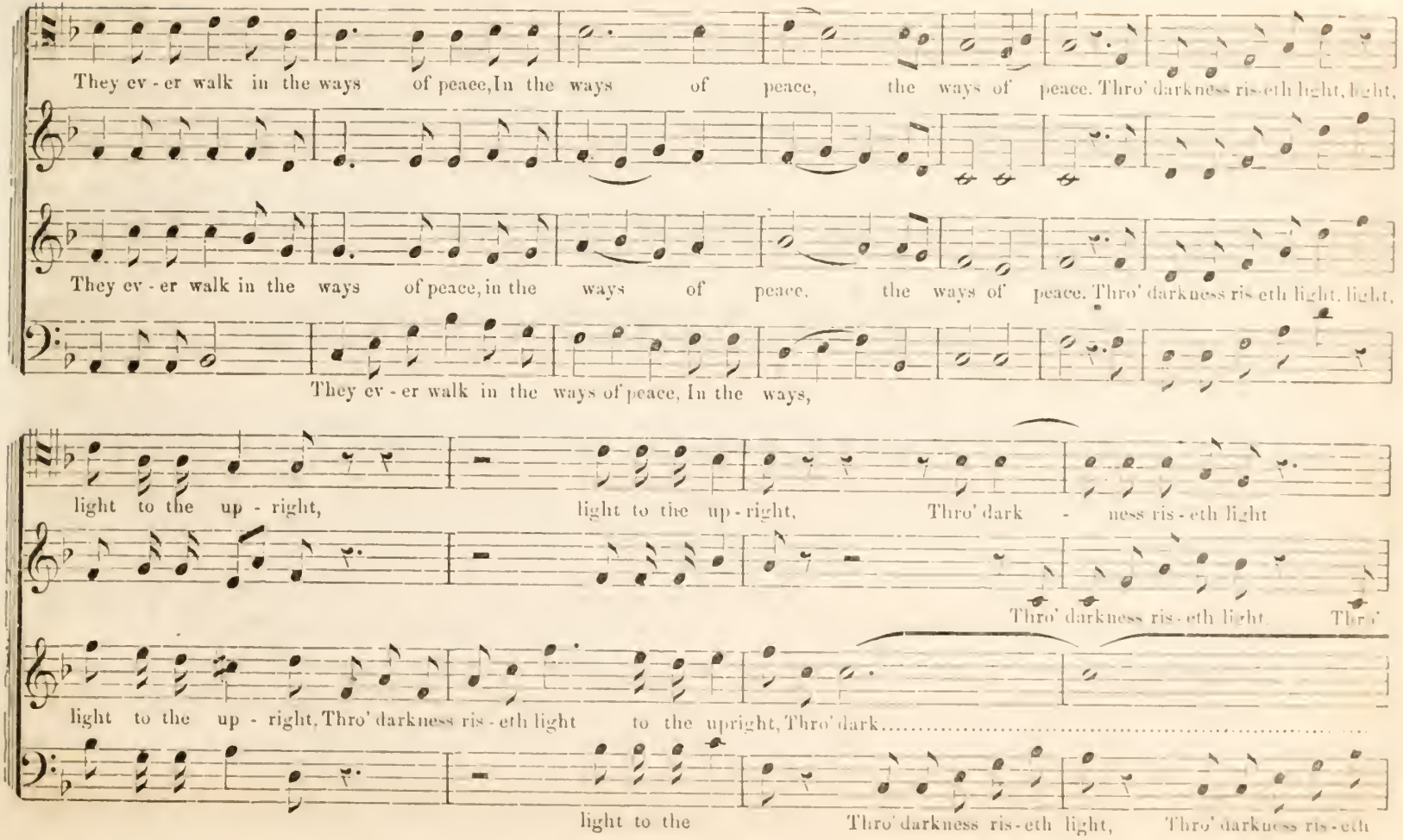


BLESSED ARE THE MEN WHO FEAR HIM.

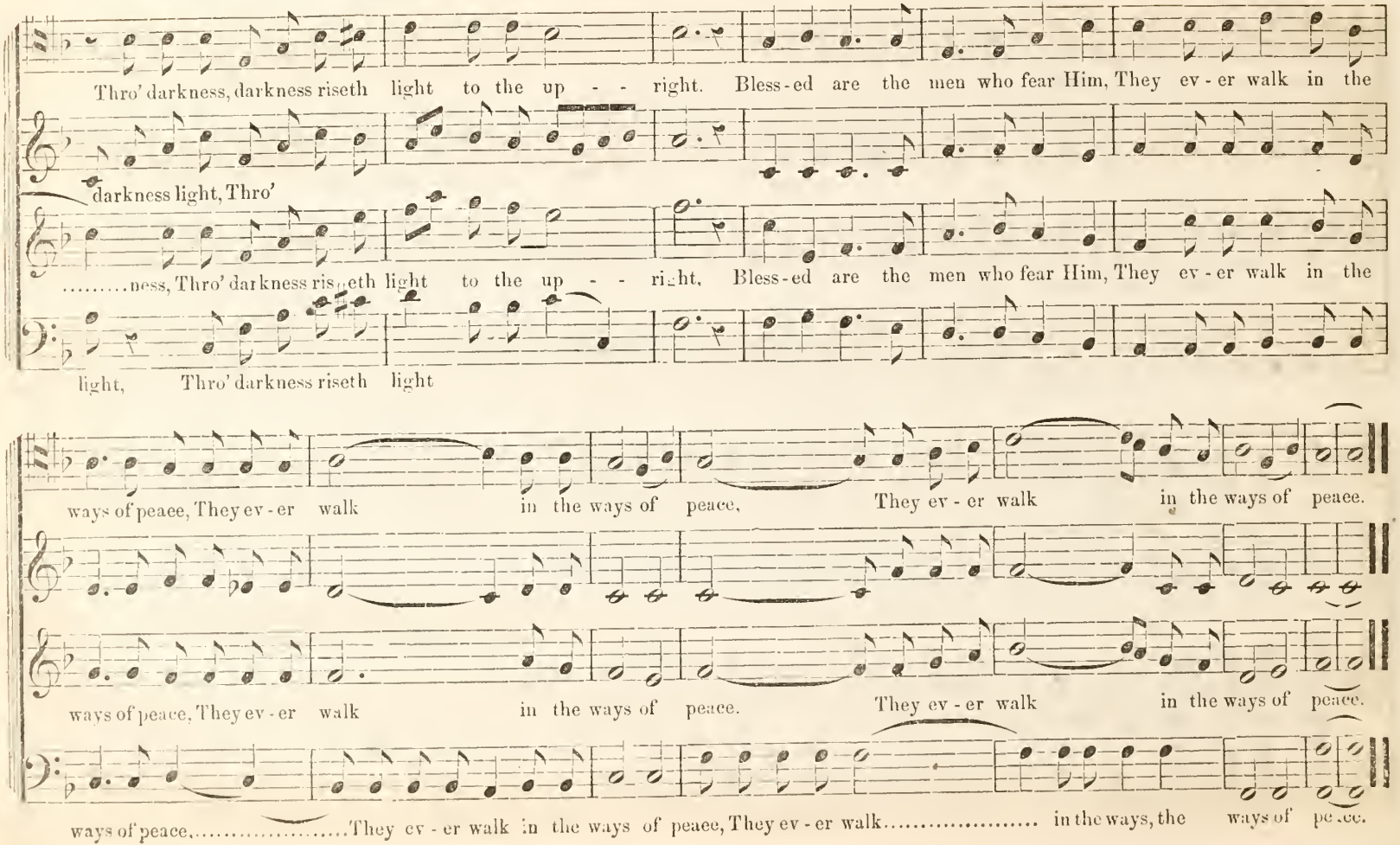
Theme from Mendelssohn's "Elijah."



BLESSED ARE THE MEN WHO FEAR HIM.—Continued.

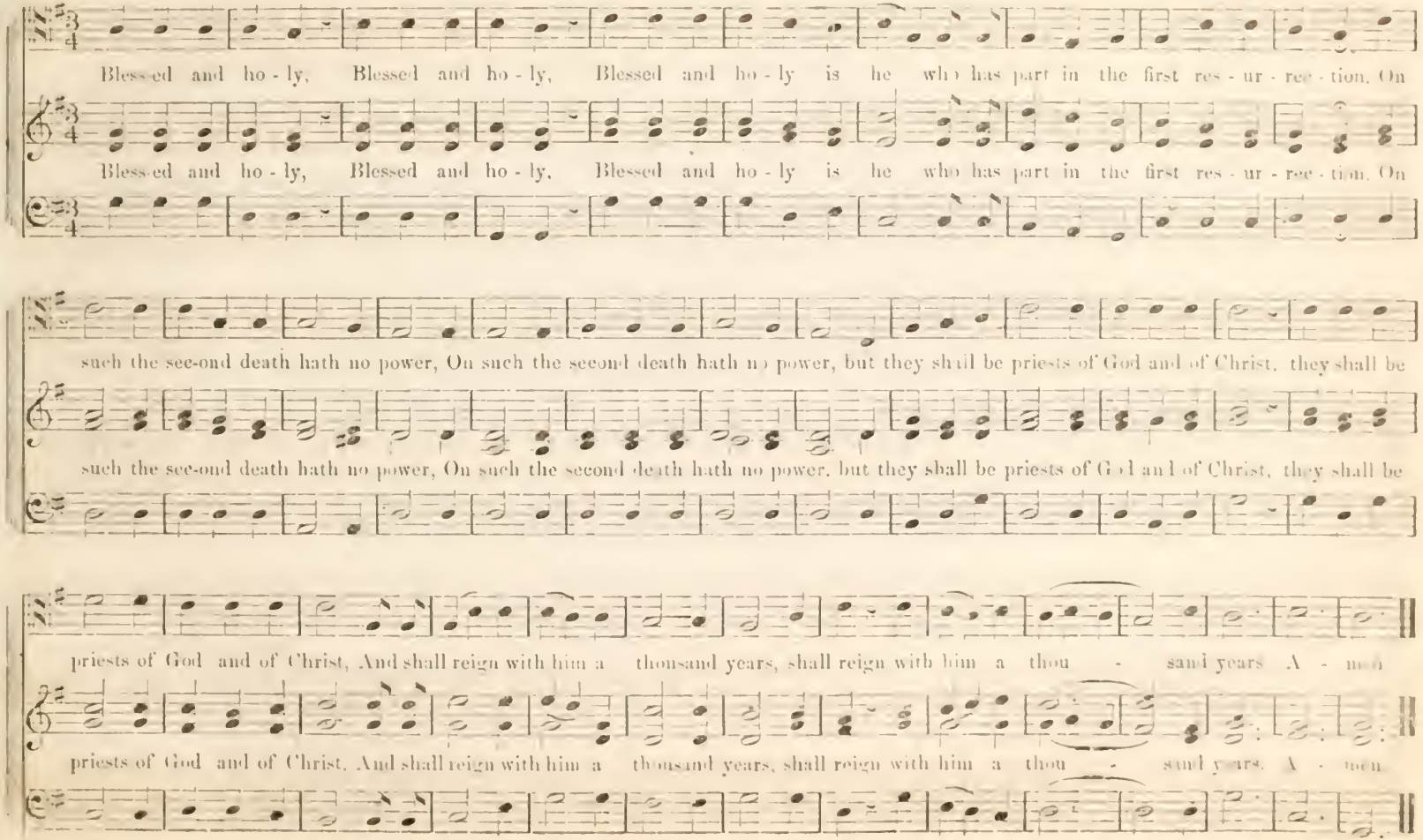


BLESSED ARE THE MEN WHO FEAR HIM.—Concluded

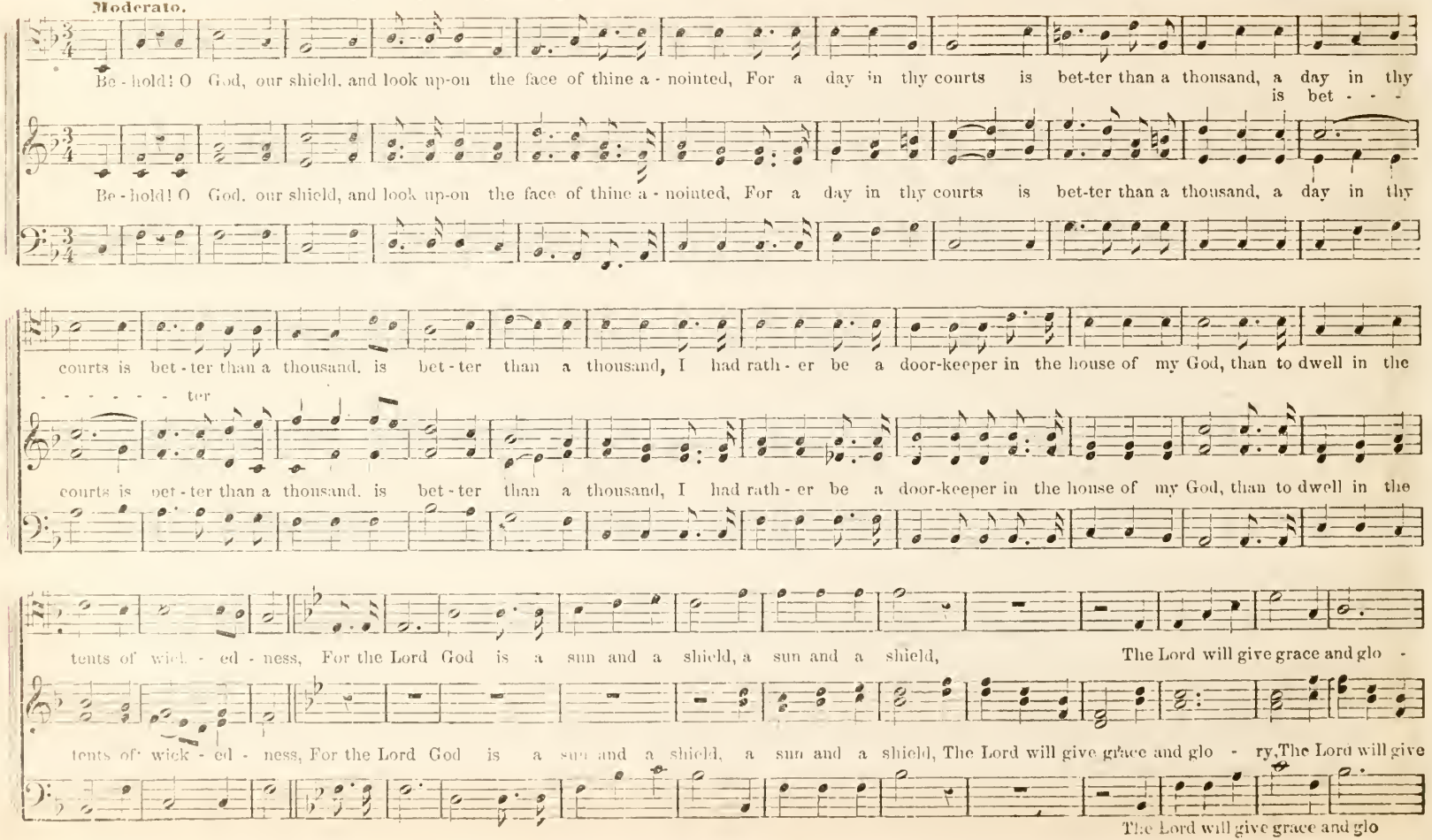


BLESSED AND HOLY.

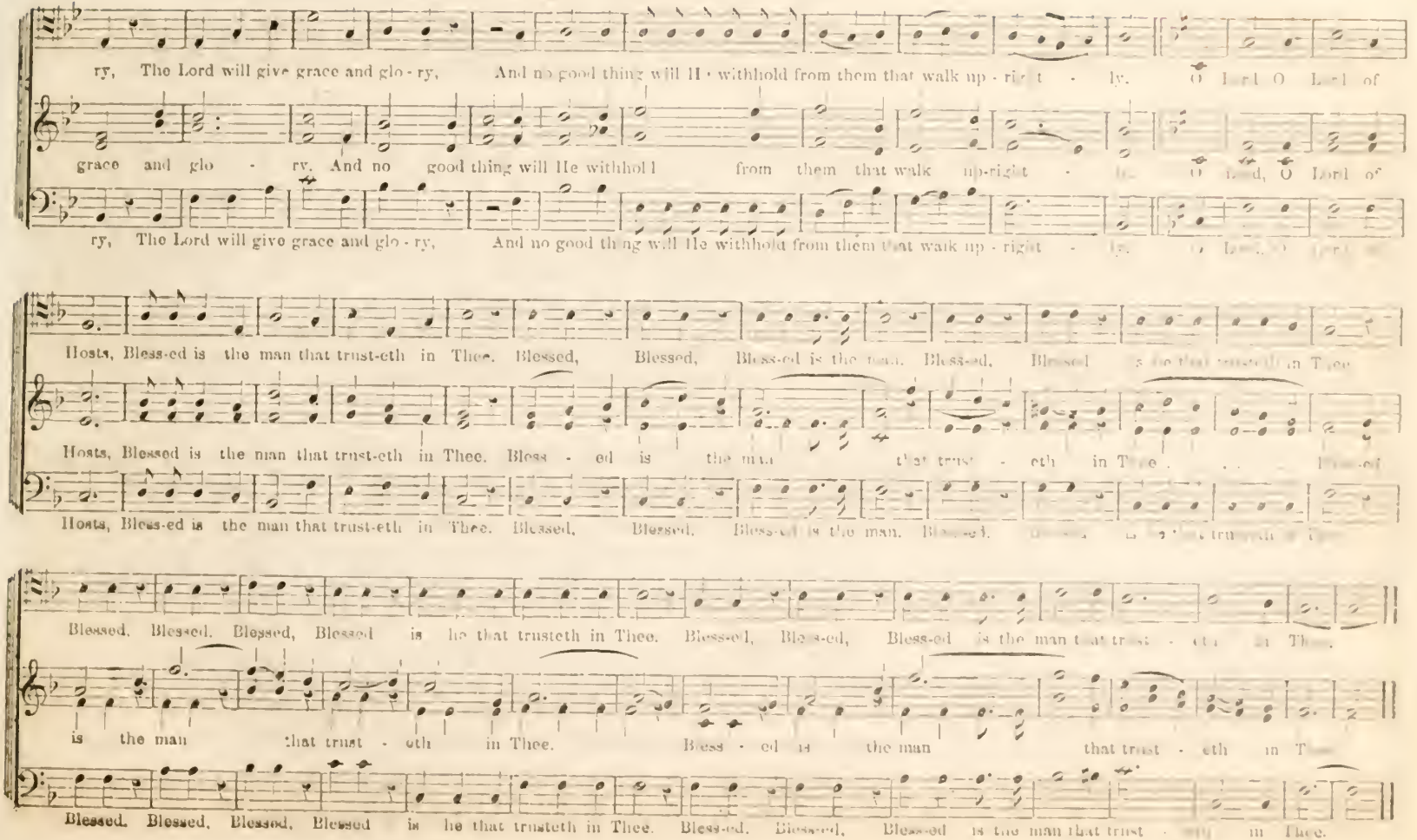
Moderato.



BEHOLD! O GOD, OUR SHIELD.

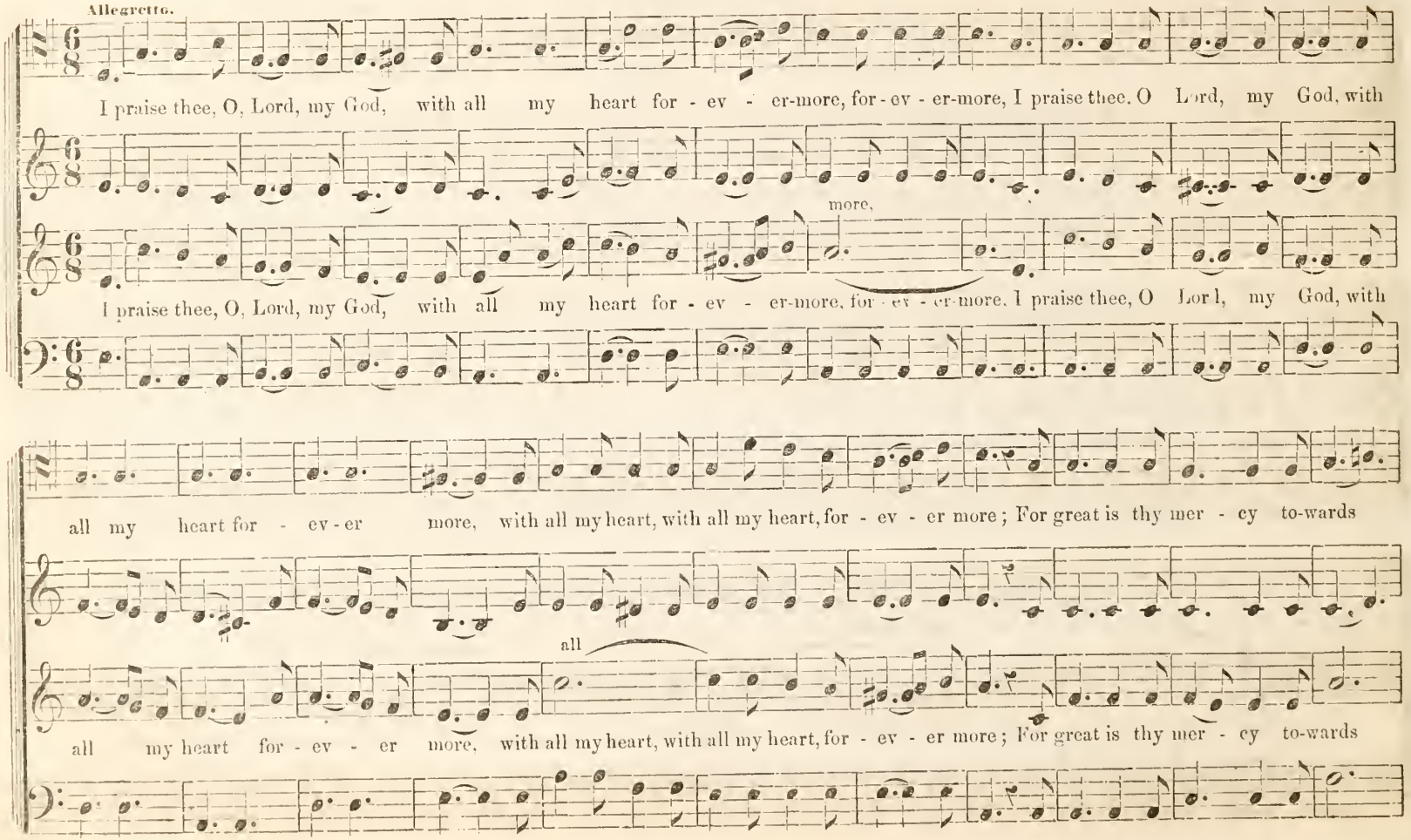


BEHOLD! O GOD, OUR SHIELD.—Concluded.

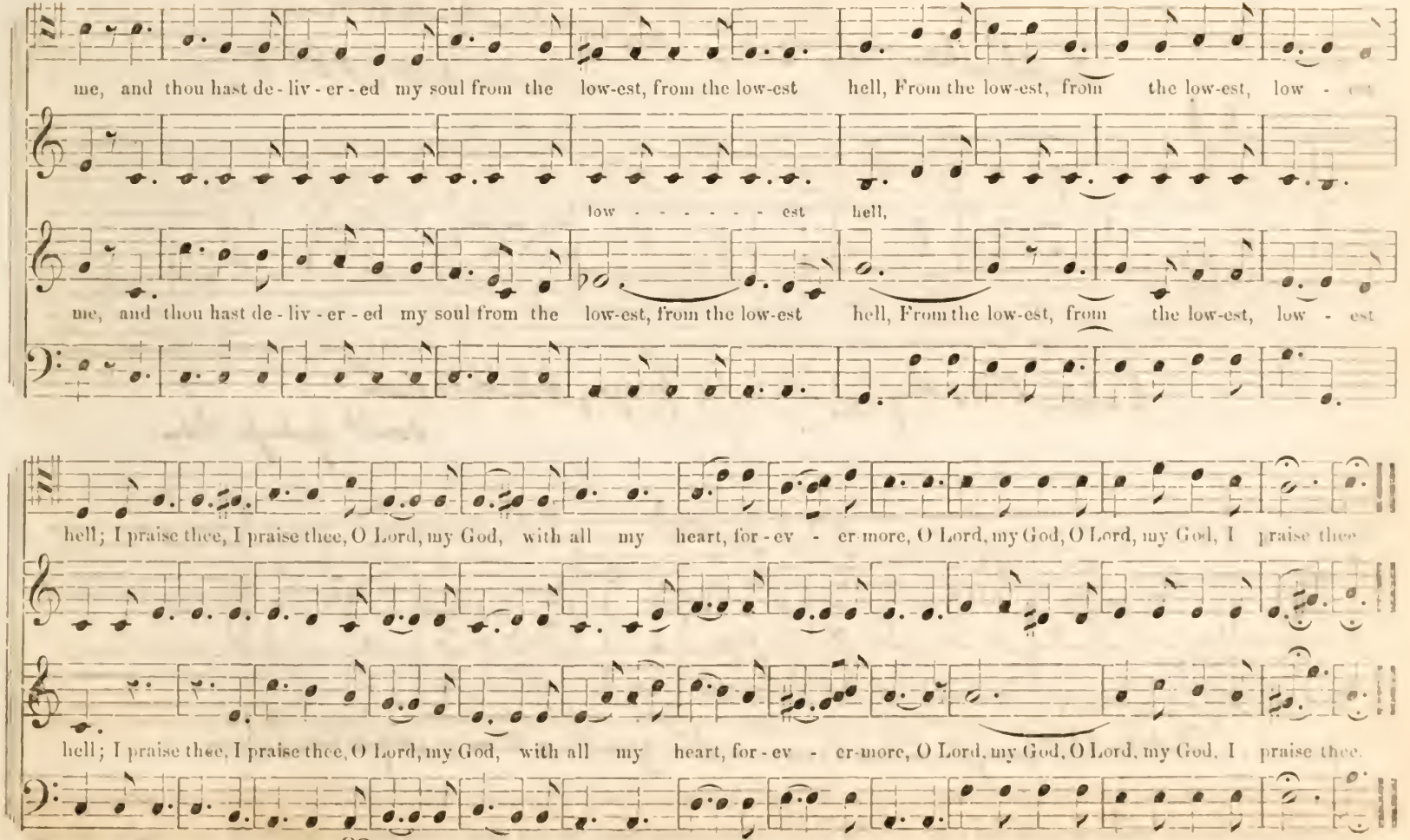


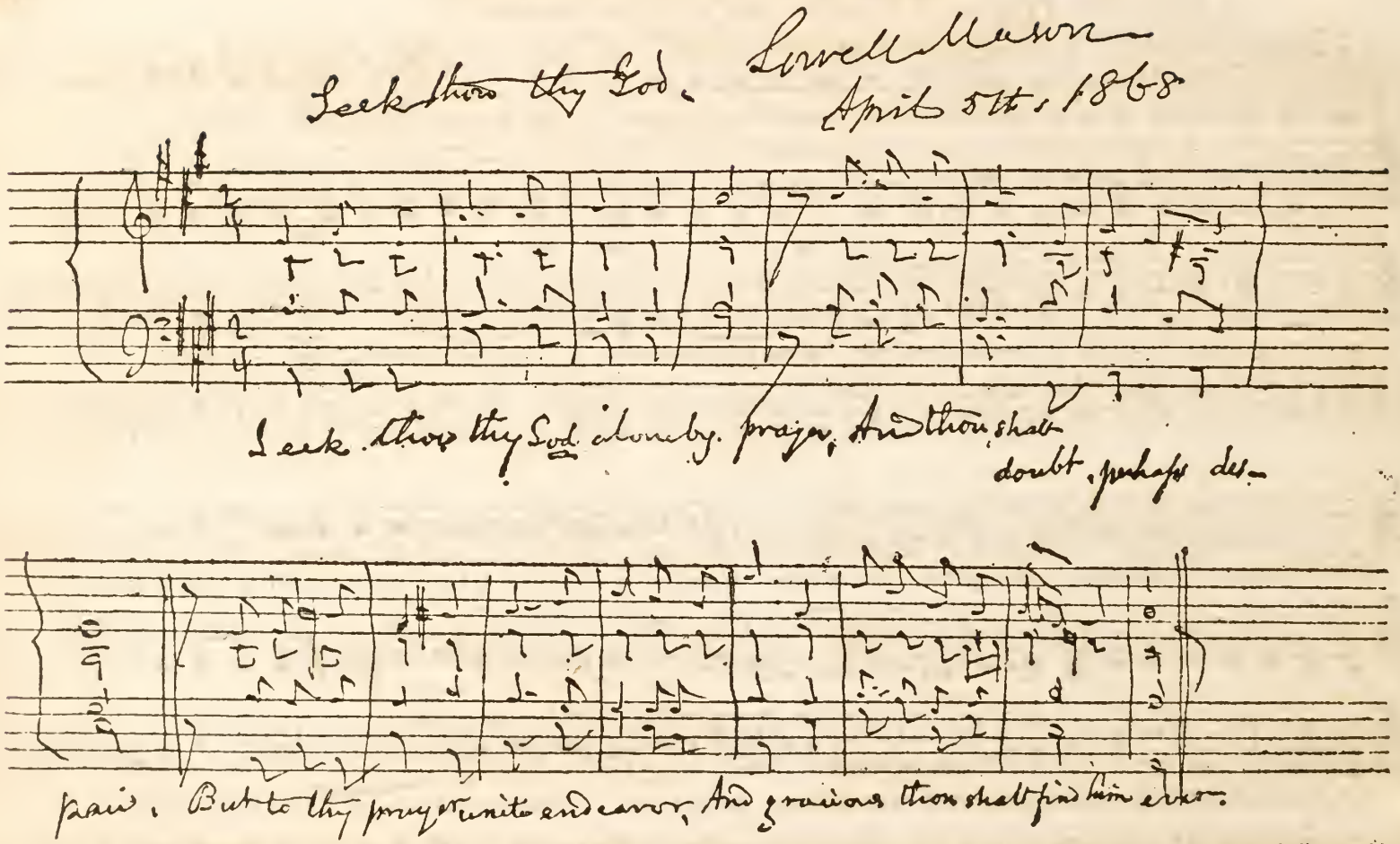
I PRAISE THEE, O LORD, MY GOD.

Arranged from a solo in Mendelssohn's "St. Paul."



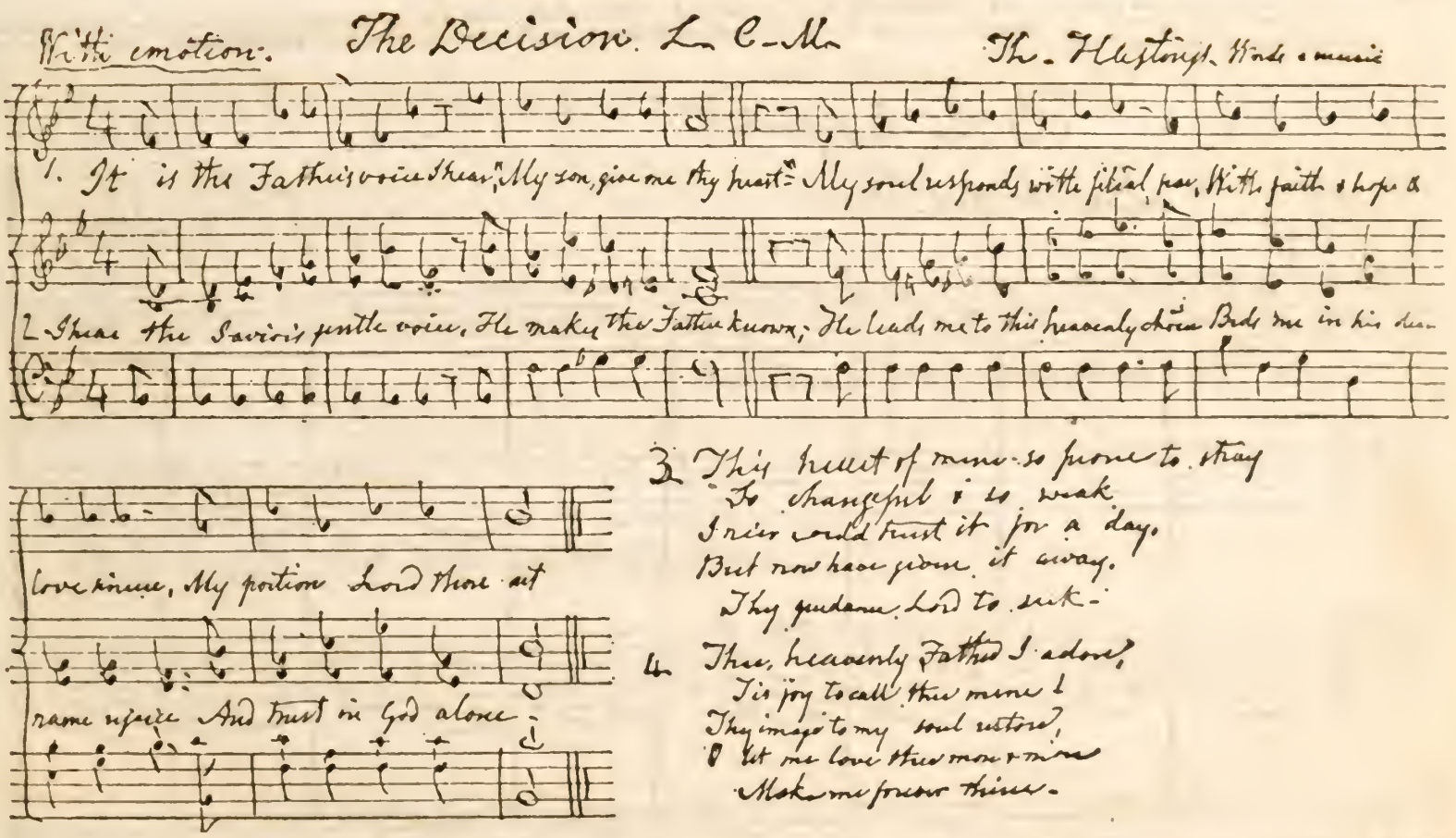
I PRAISE THEE, O LORD, MY GOD.—Concluded.





We print on this and the two following pages fac similes of the hand-writing (words and music) of the most prominent musical men of our country, feeling confident that in so doing we shall give pleasure to many thousands who sing their music.

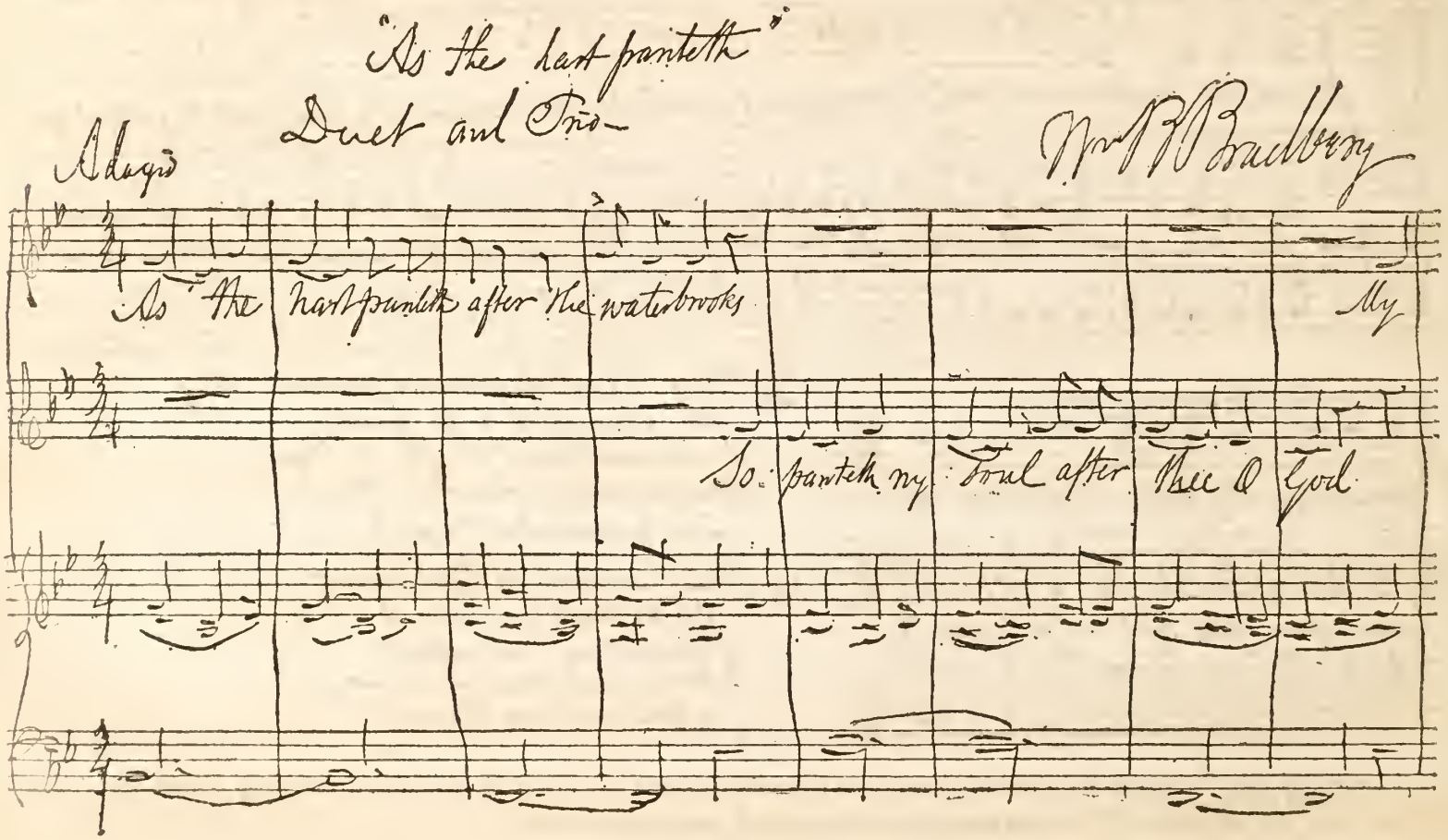
The compositions in each case are excellent, and although not so easily read as printed music, will well repay careful study and a heartfelt performance.—EDITOR.



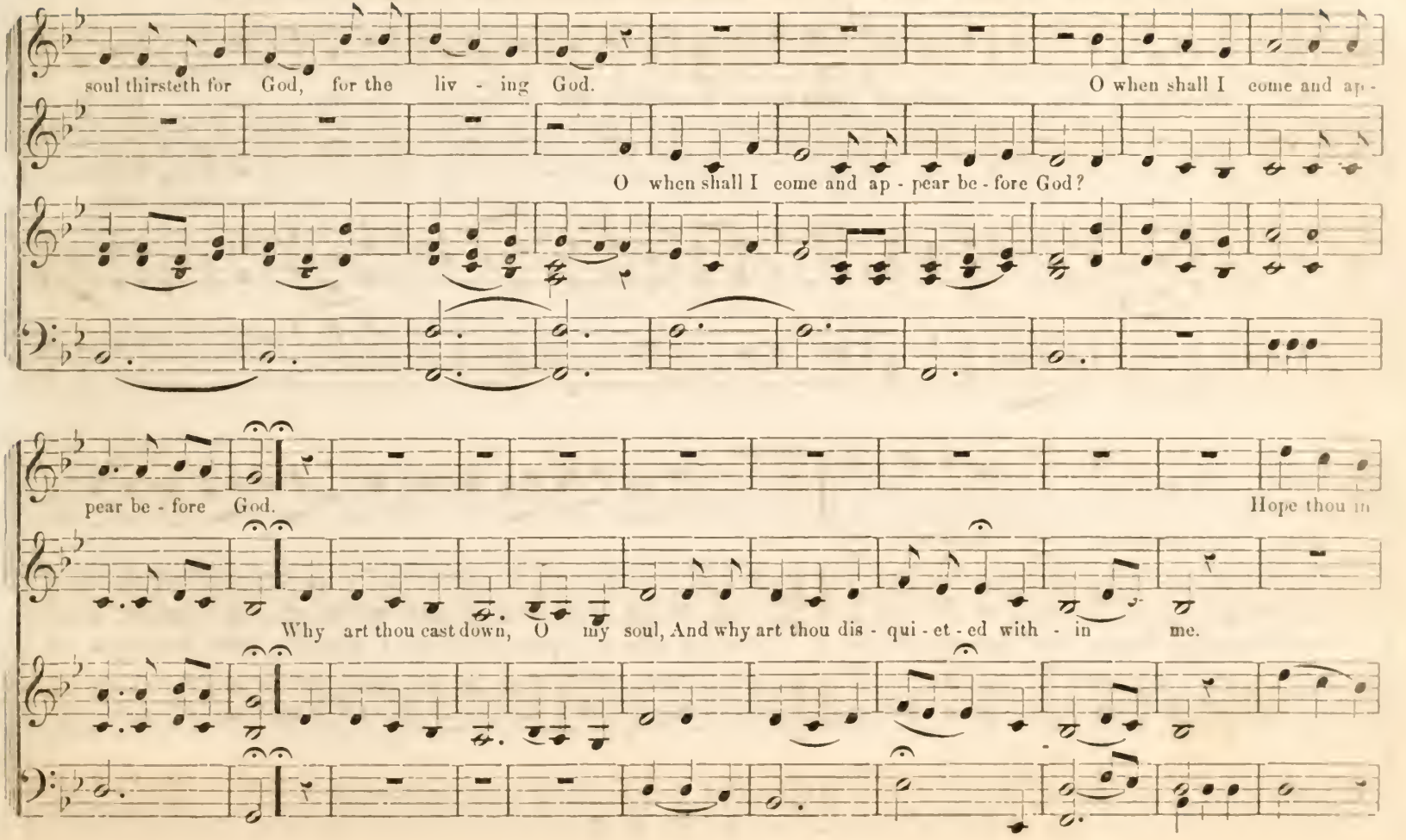
In the letter in which Dr. Hastings kindly responds to our request for a manuscript in his hand writing, he says, "I enclose an original tune and hymn, both written in my eighty-fourth year of age."

The vigor of mind and steadiness of hand here manifested, must strike all with astonishment.—EDITOR.

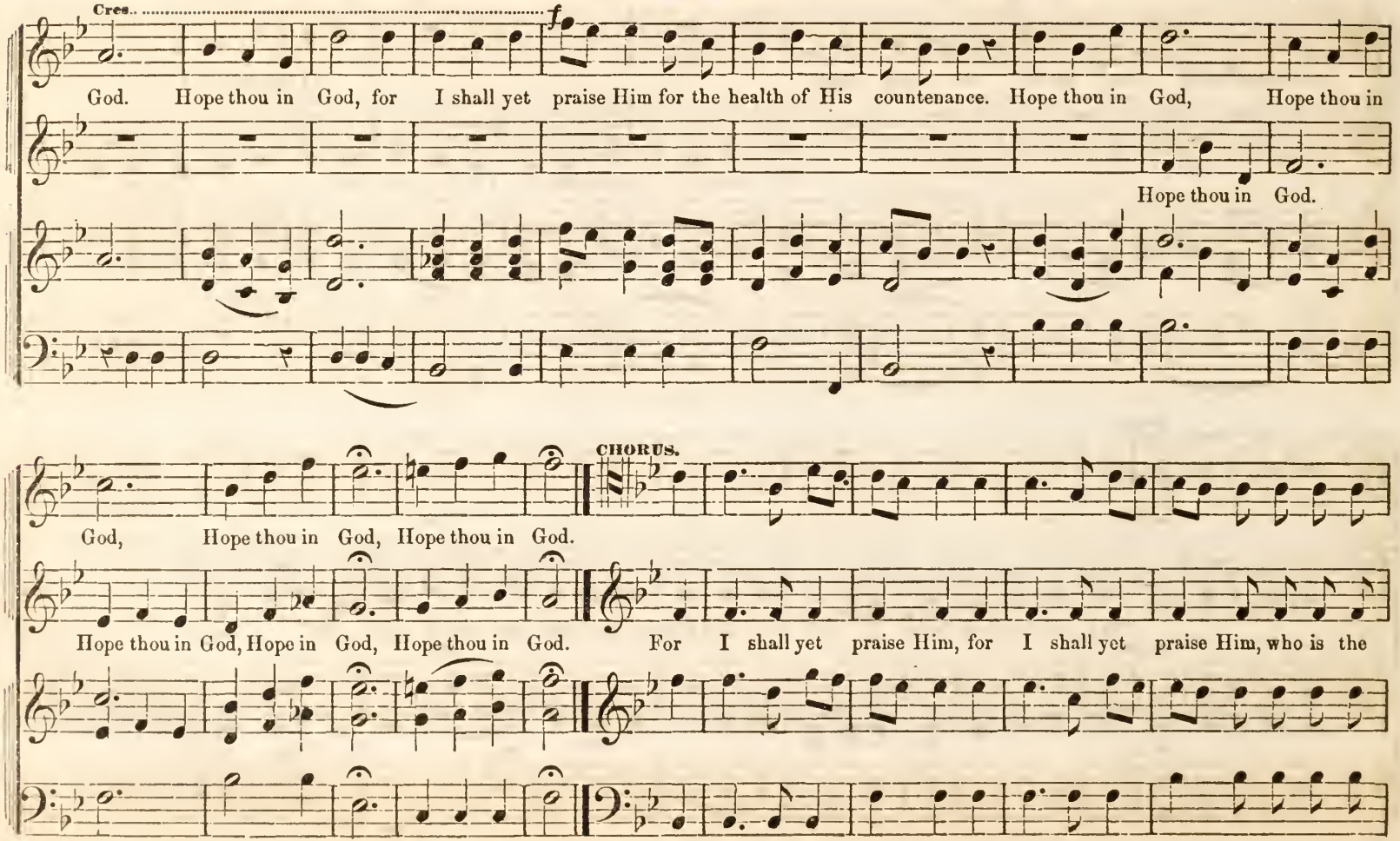
This beautiful composition was written for, and presented to the editor of this work by Mr. Bradbury, some years ago, as a contribution to a book of Sabbath Evening Melodies at that time in contemplation. By adding another voice to the Trio, a chorus is formed, and the piece rendered more generally useful. The first part is an excellent specimen of Mr. Bradbury's hand-writing.



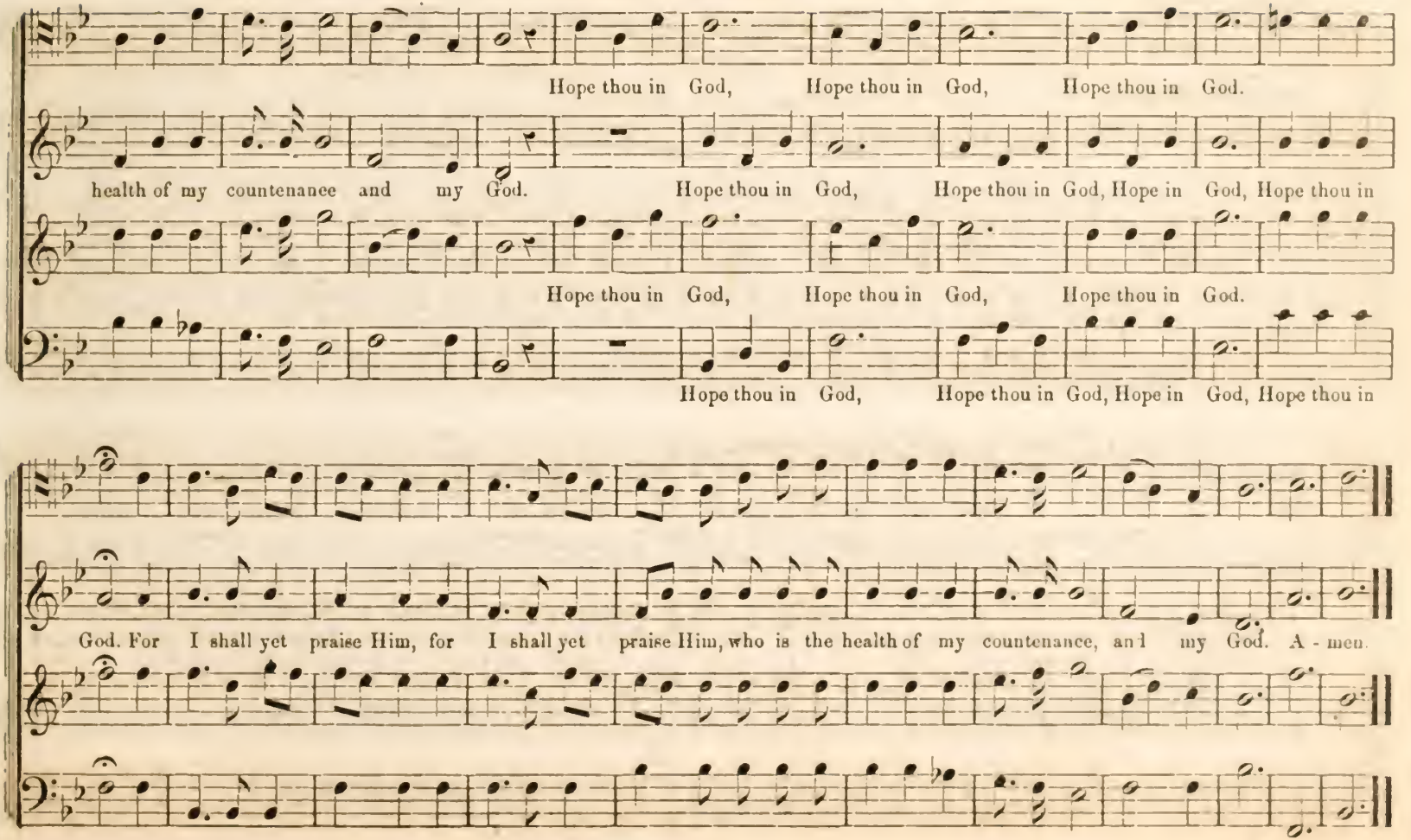
AS THE HART PANTETH.—Continued.



AS THE HART PANTETH.—Continued.

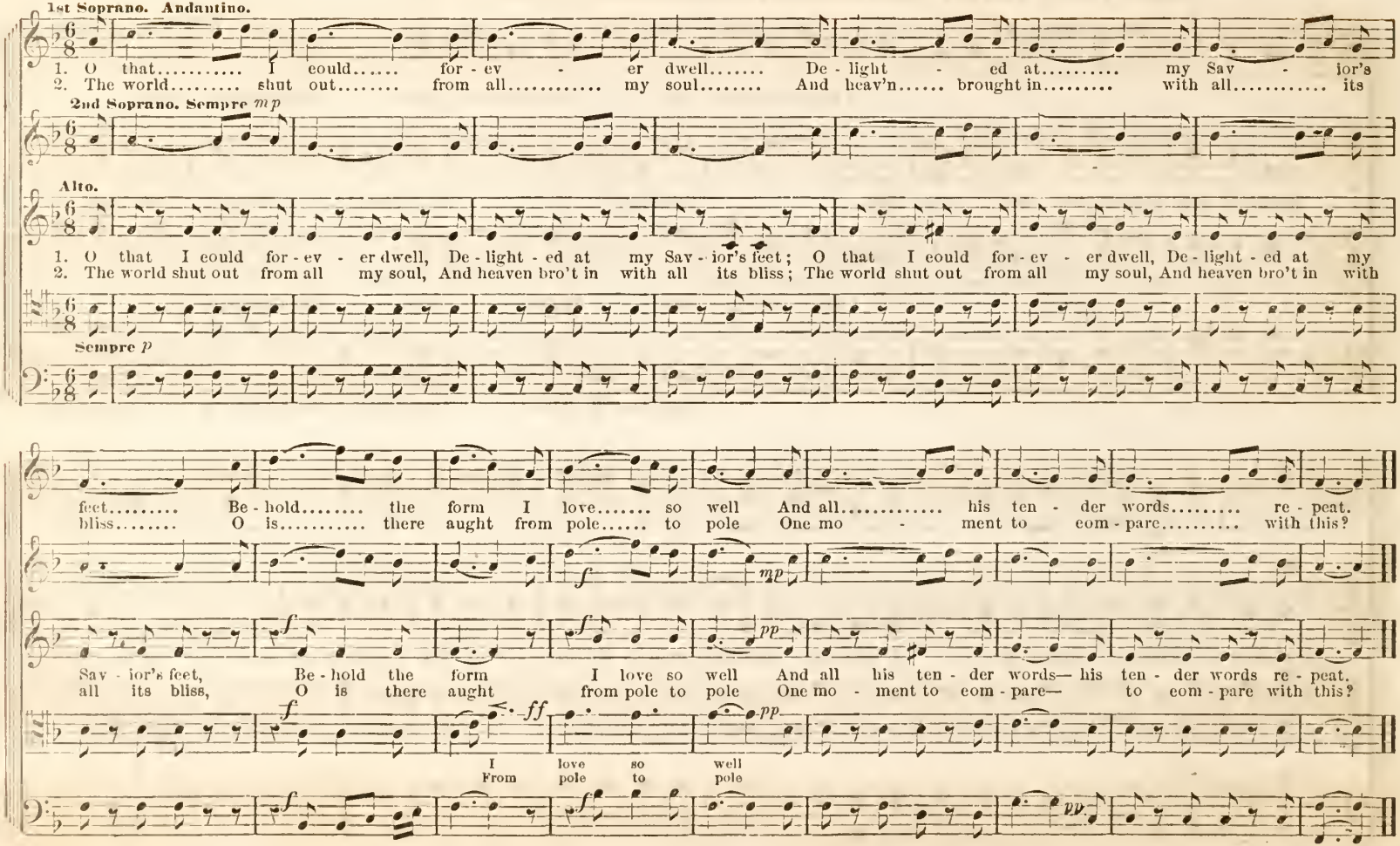


AS THE HART PANTETH.—Concluded.



O THAT I COULD FOREVER DWELL.

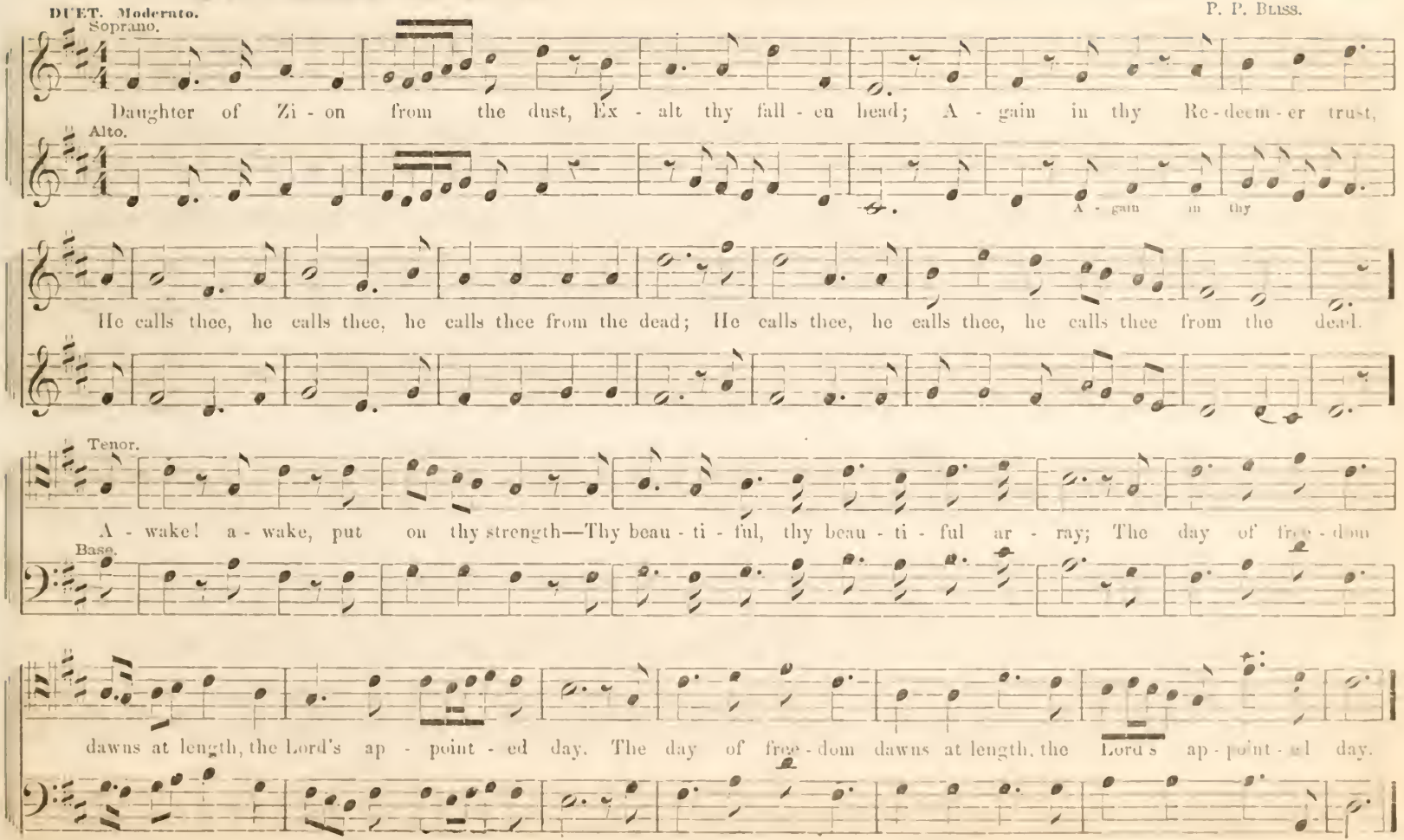
E. CHAMBERLIN.



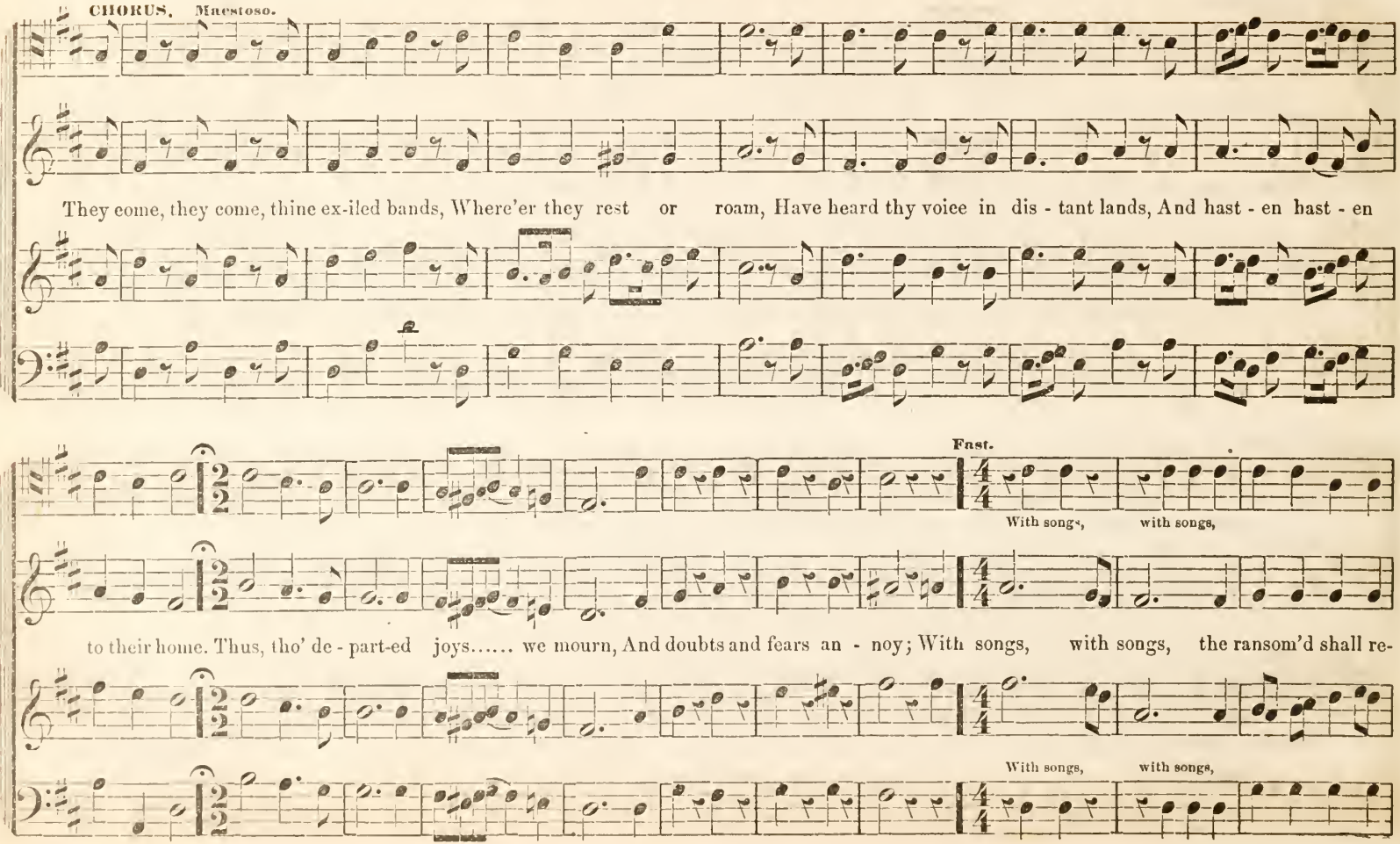
DAUGHTER OF ZION.

DUET. Moderato.

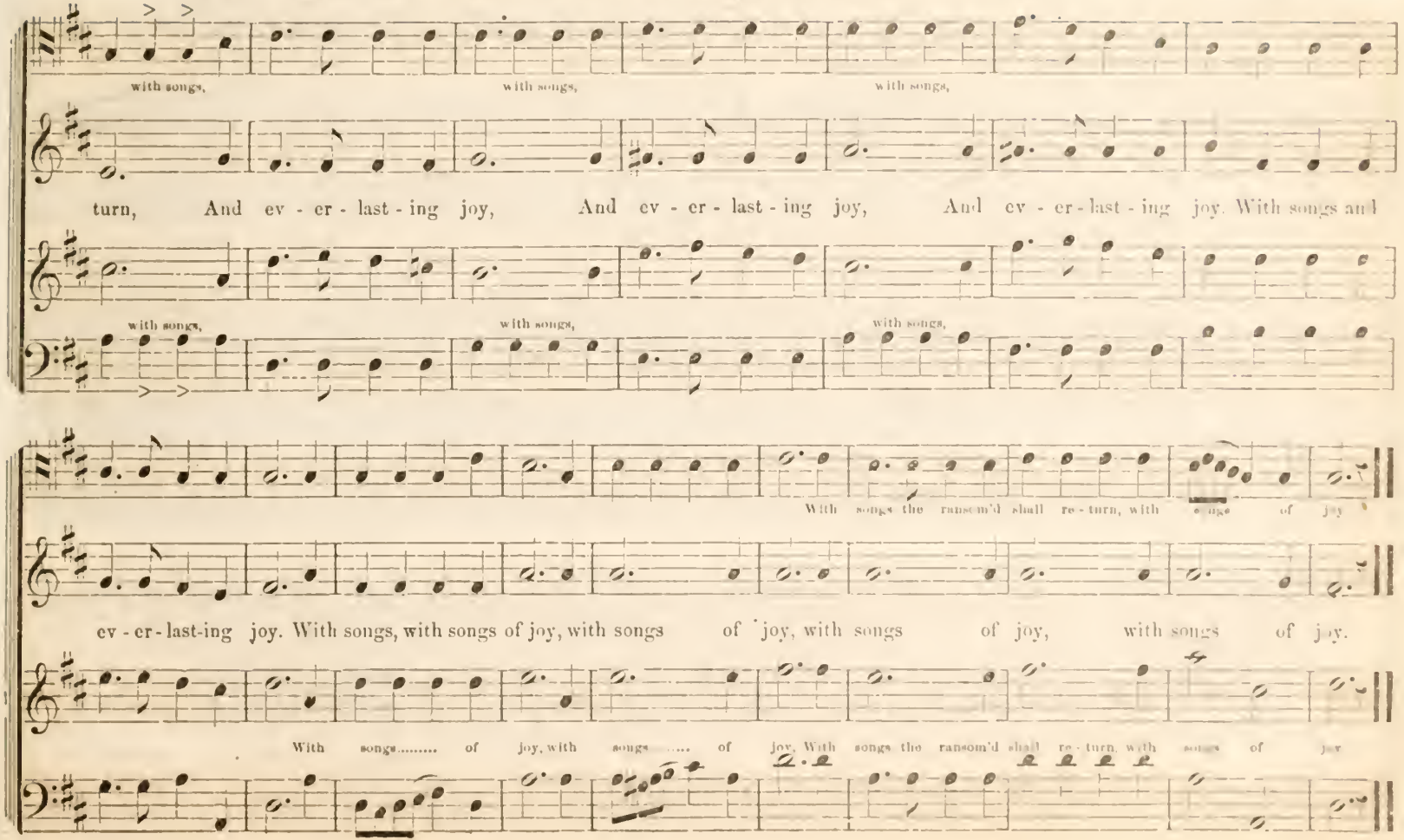
P. P. BLISS.



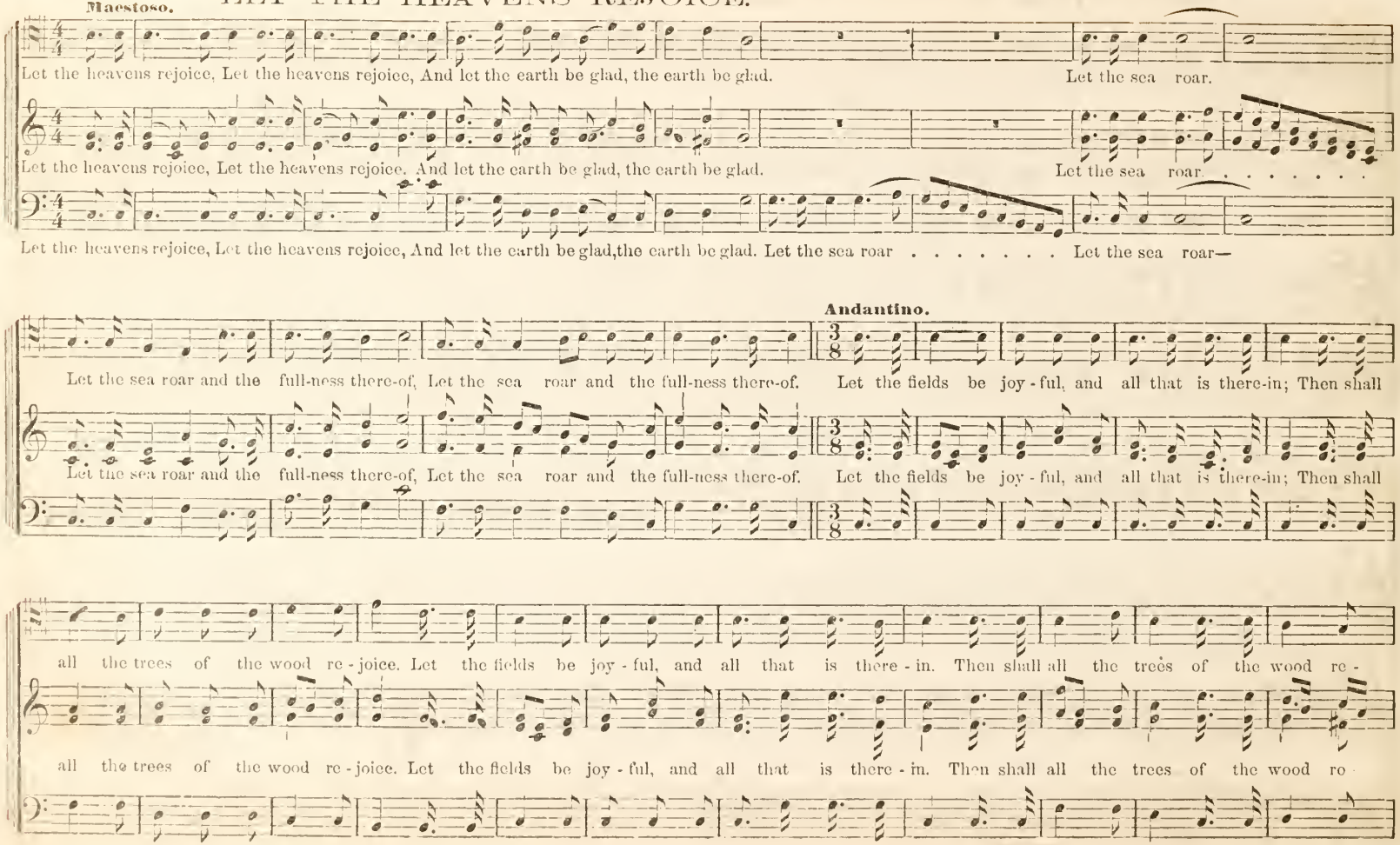
DAUGHTER OF ZION.—Continued.



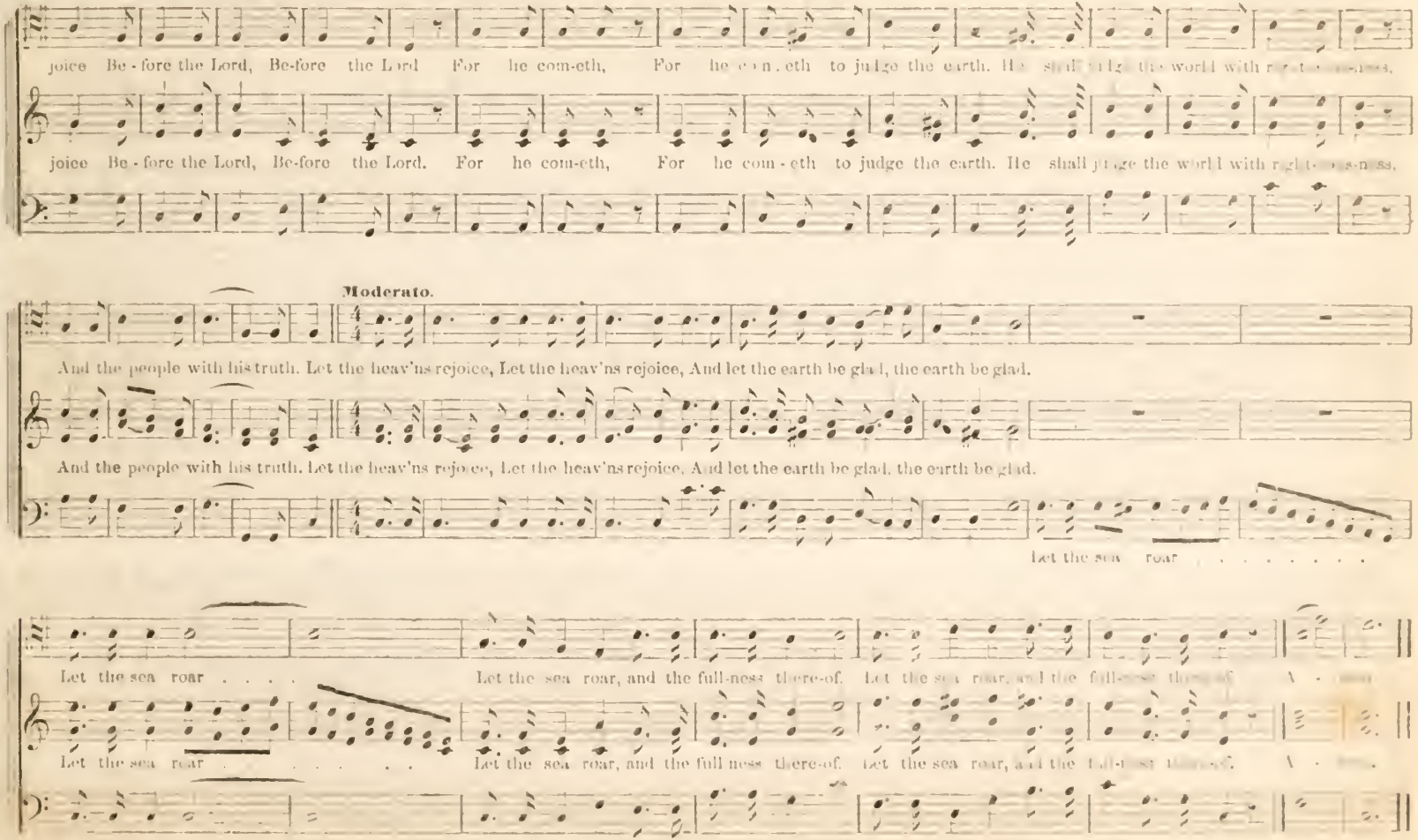
DAUGHTER OF ZION.—Concluded



LET THE HEAVENS REJOICE.

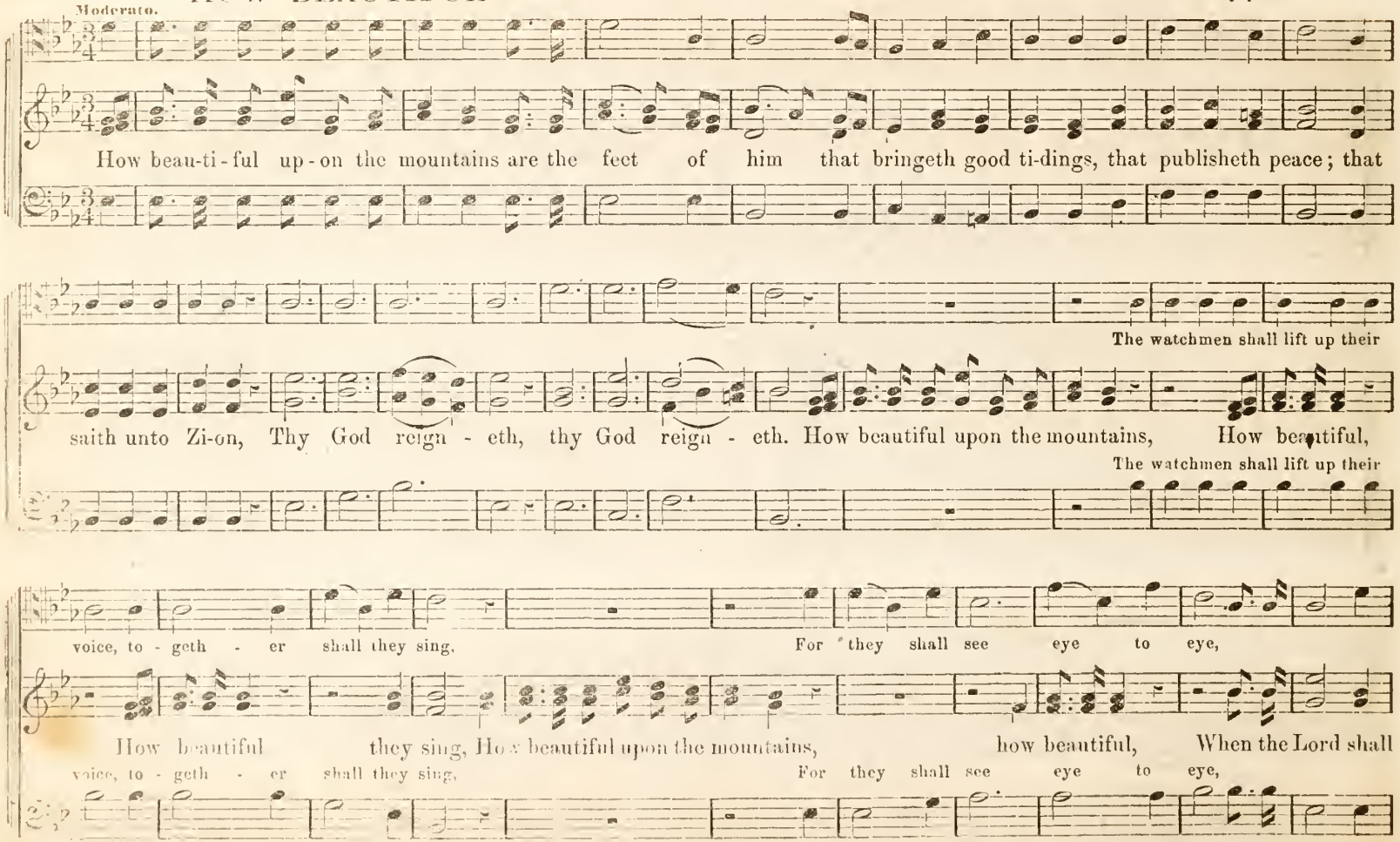


LET THE HEAVENS REJOICE.—CONCLUDED.

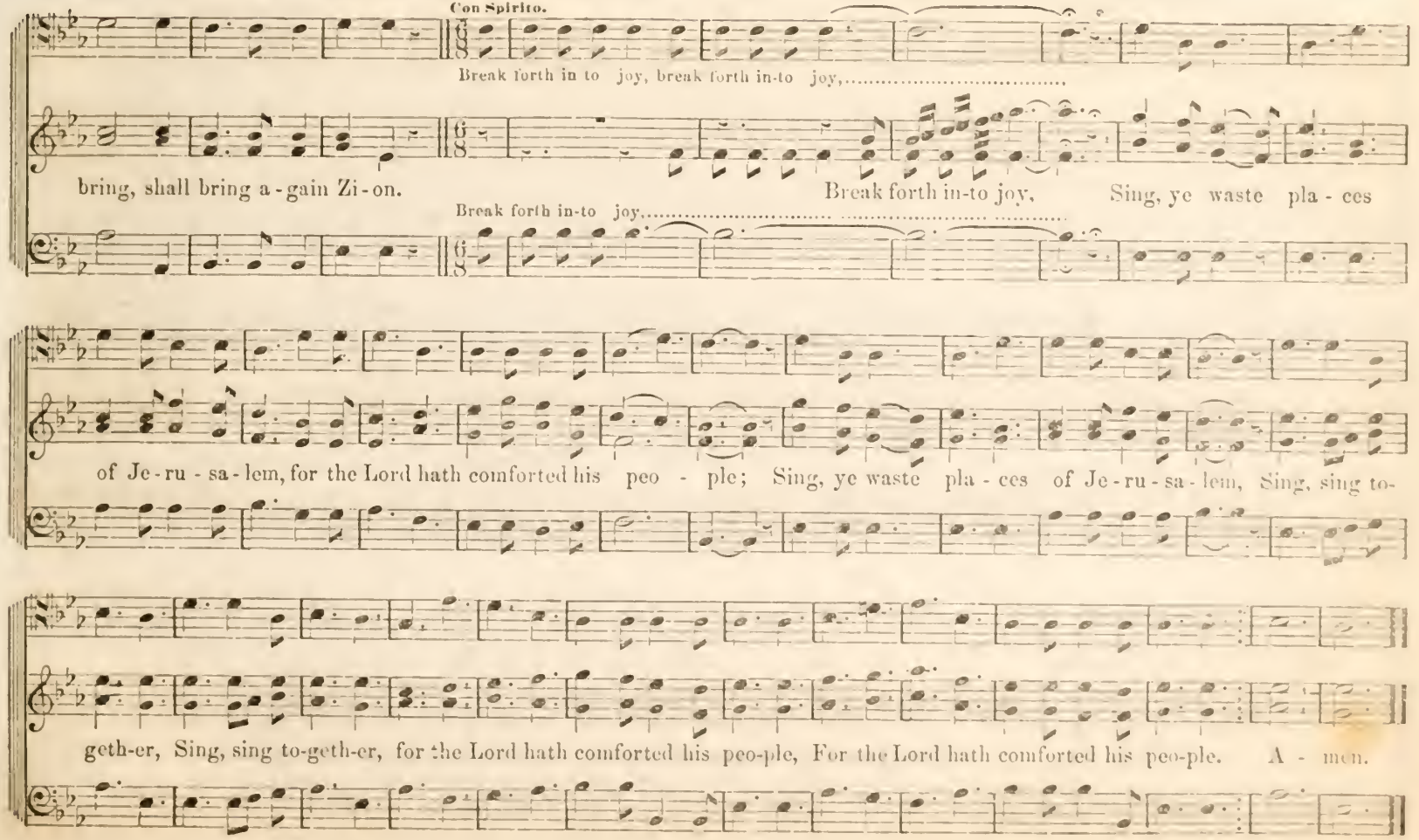


HOW BEAUTIFUL.

G. F. R. From the "Sabbath Bell," by permission.

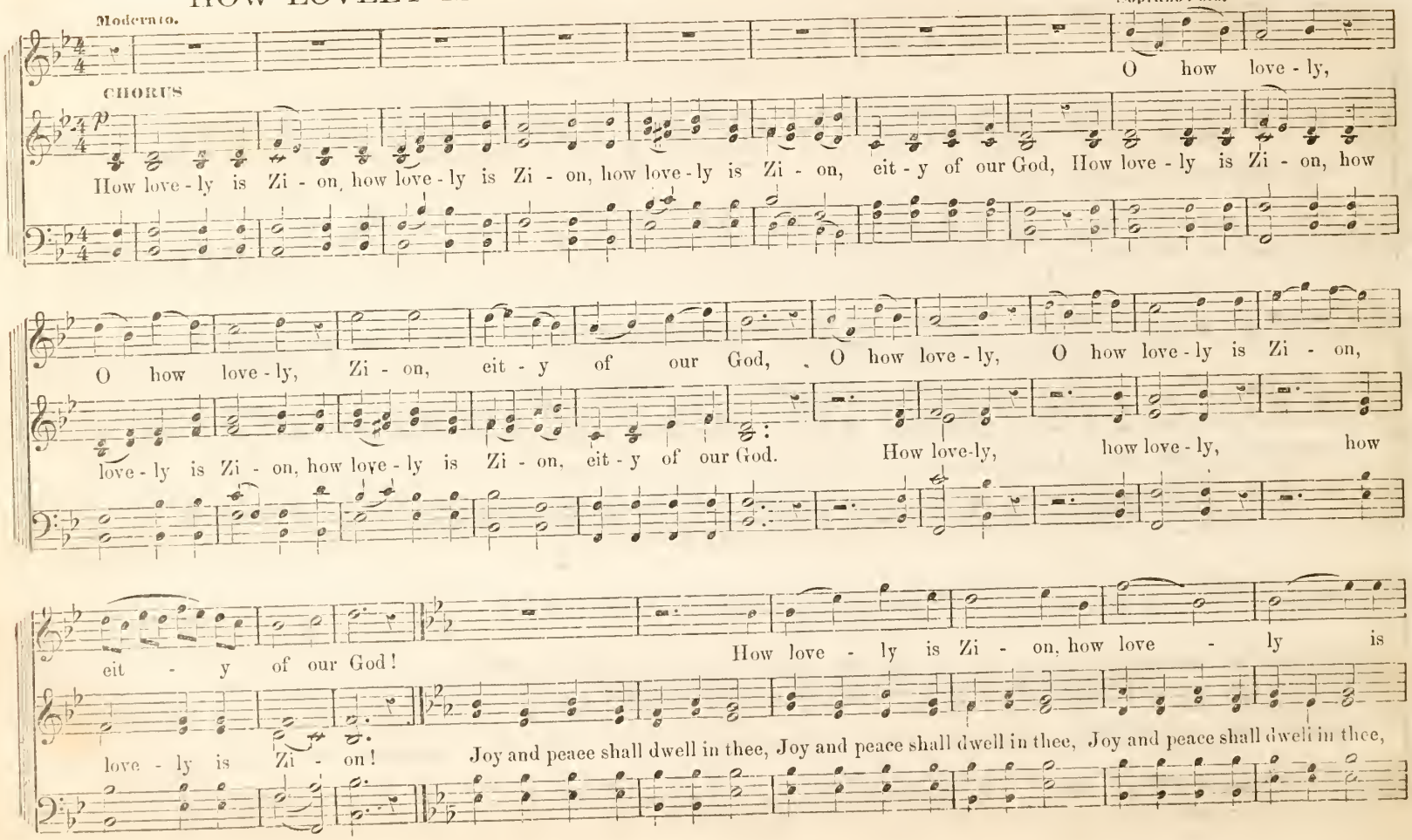


HOW BEAUTIFUL—Concluded.

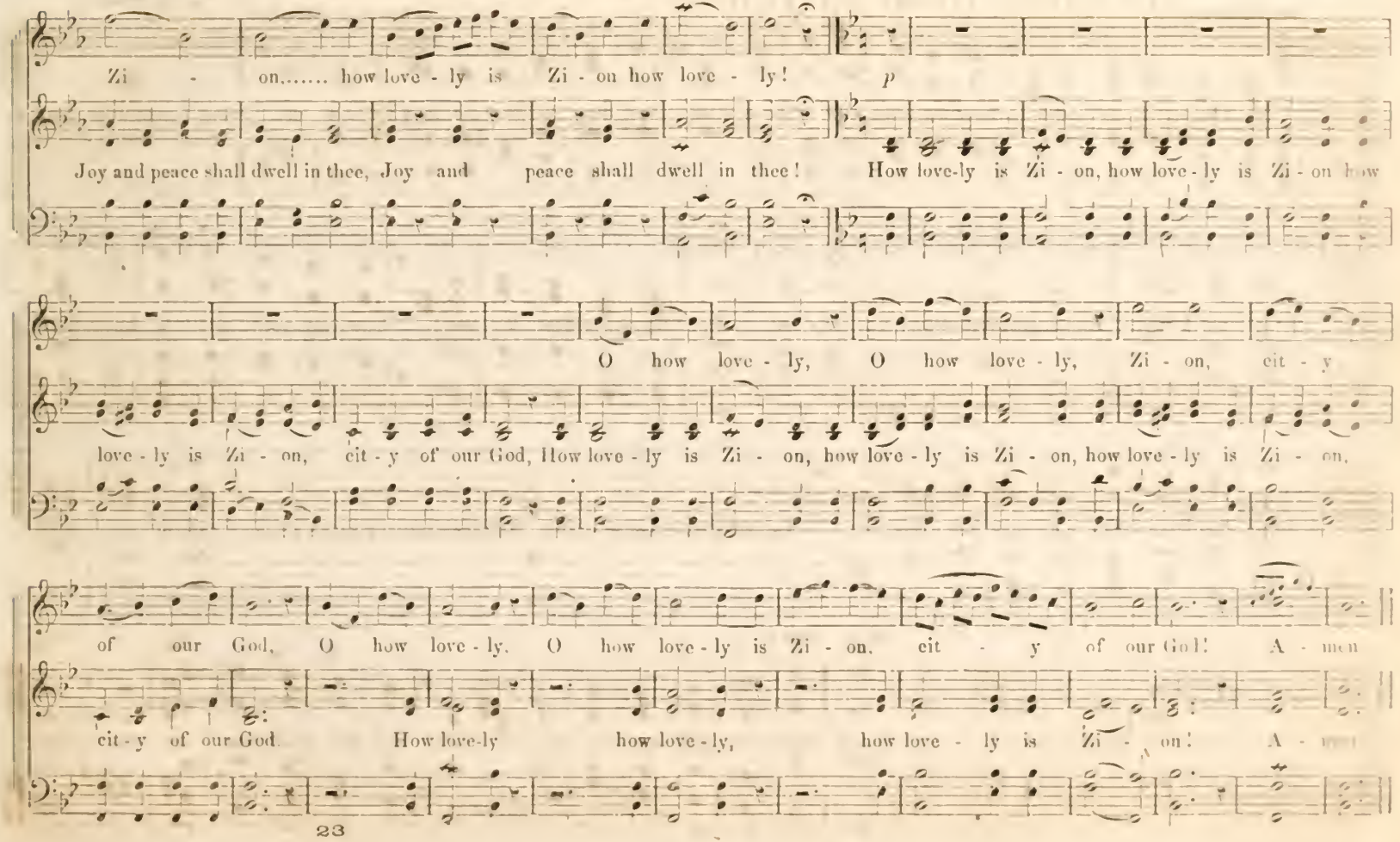


HOW LOVELY IS ZION. Solo and Chorus.

G. F. R. From the "Sabbath Bell" by permission.

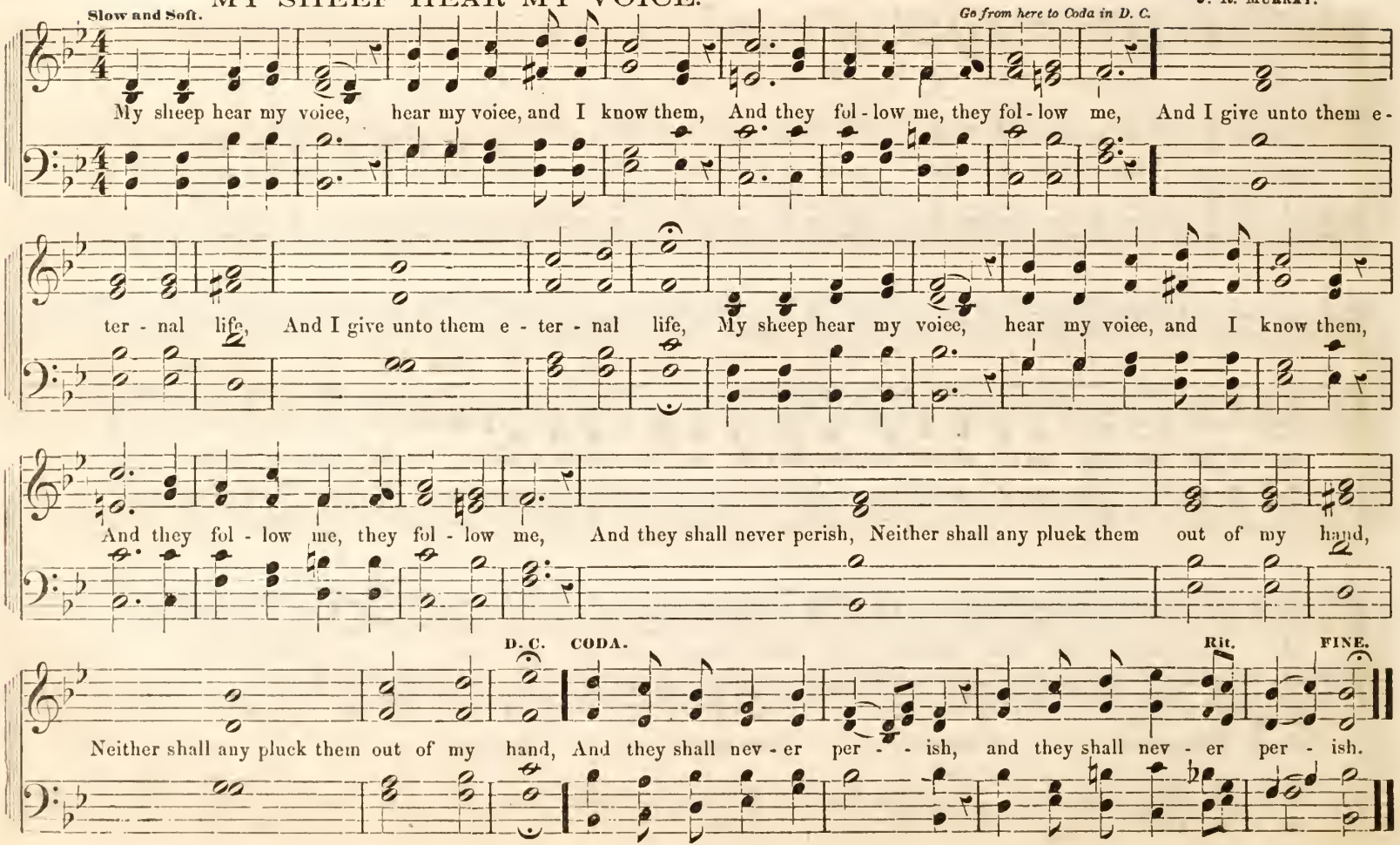


HOW LOVELY IS ZION.—Concluded.

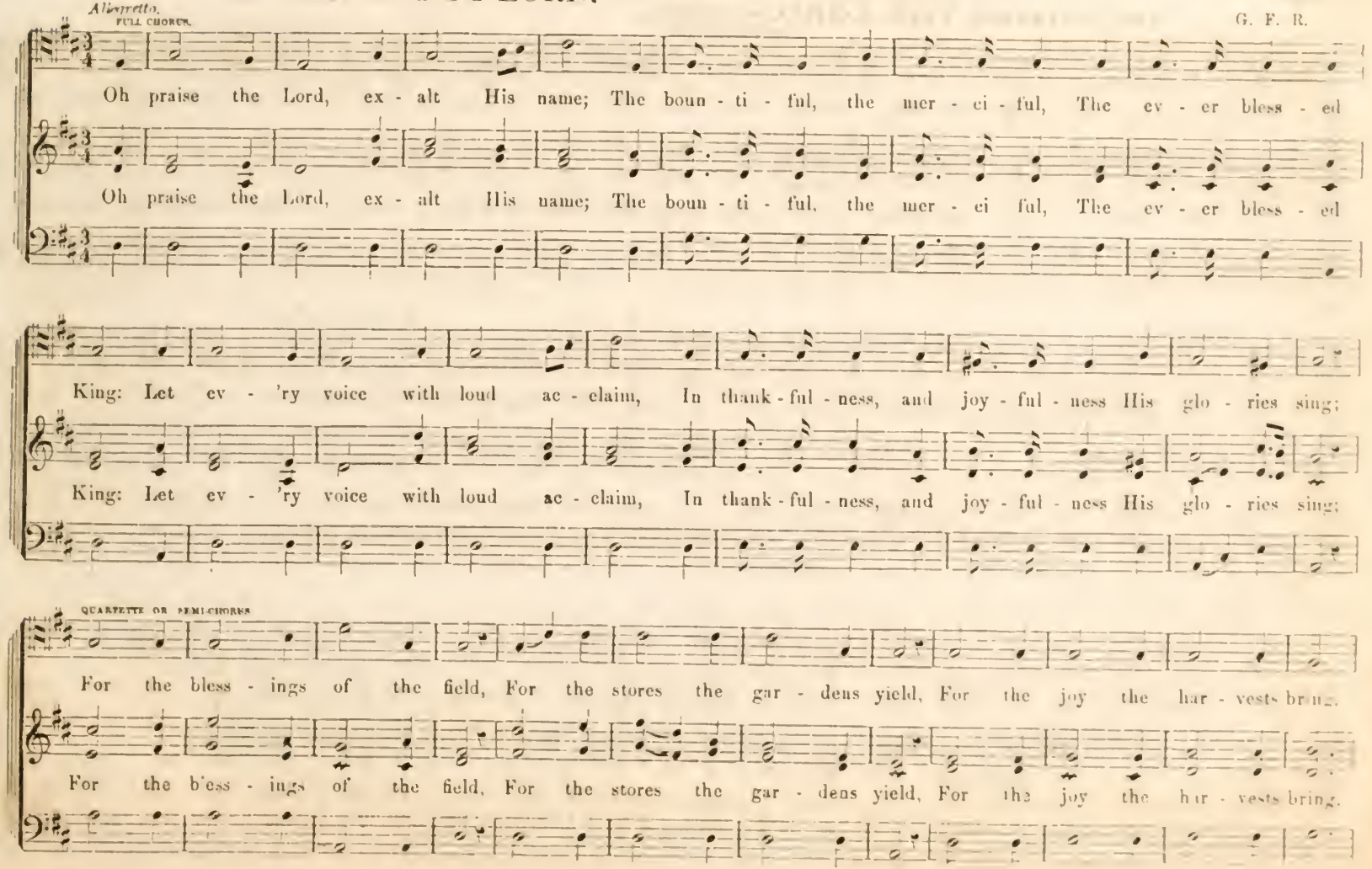


MY SHEEP HEAR MY VOICE.

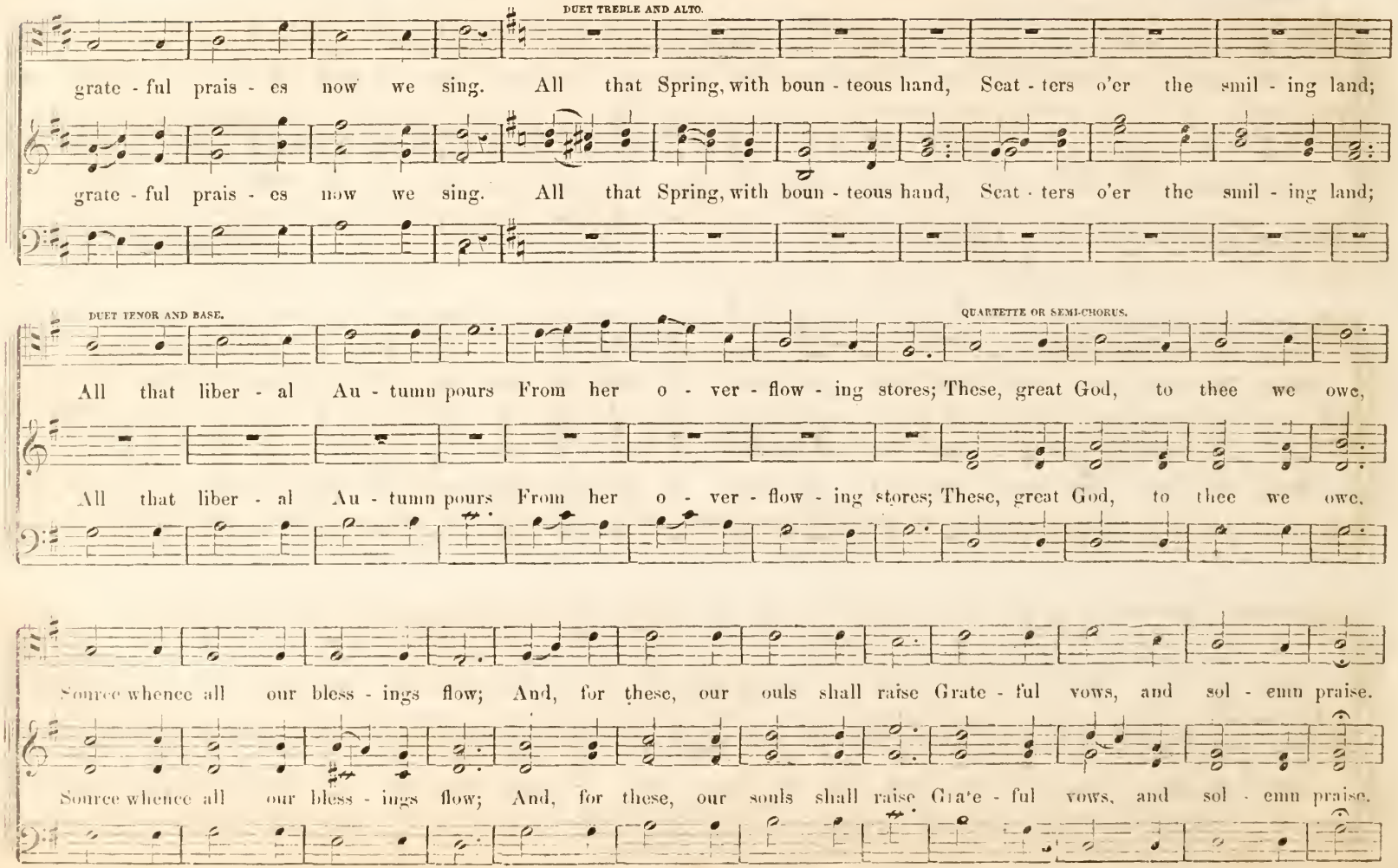
J. R. MURRAY.



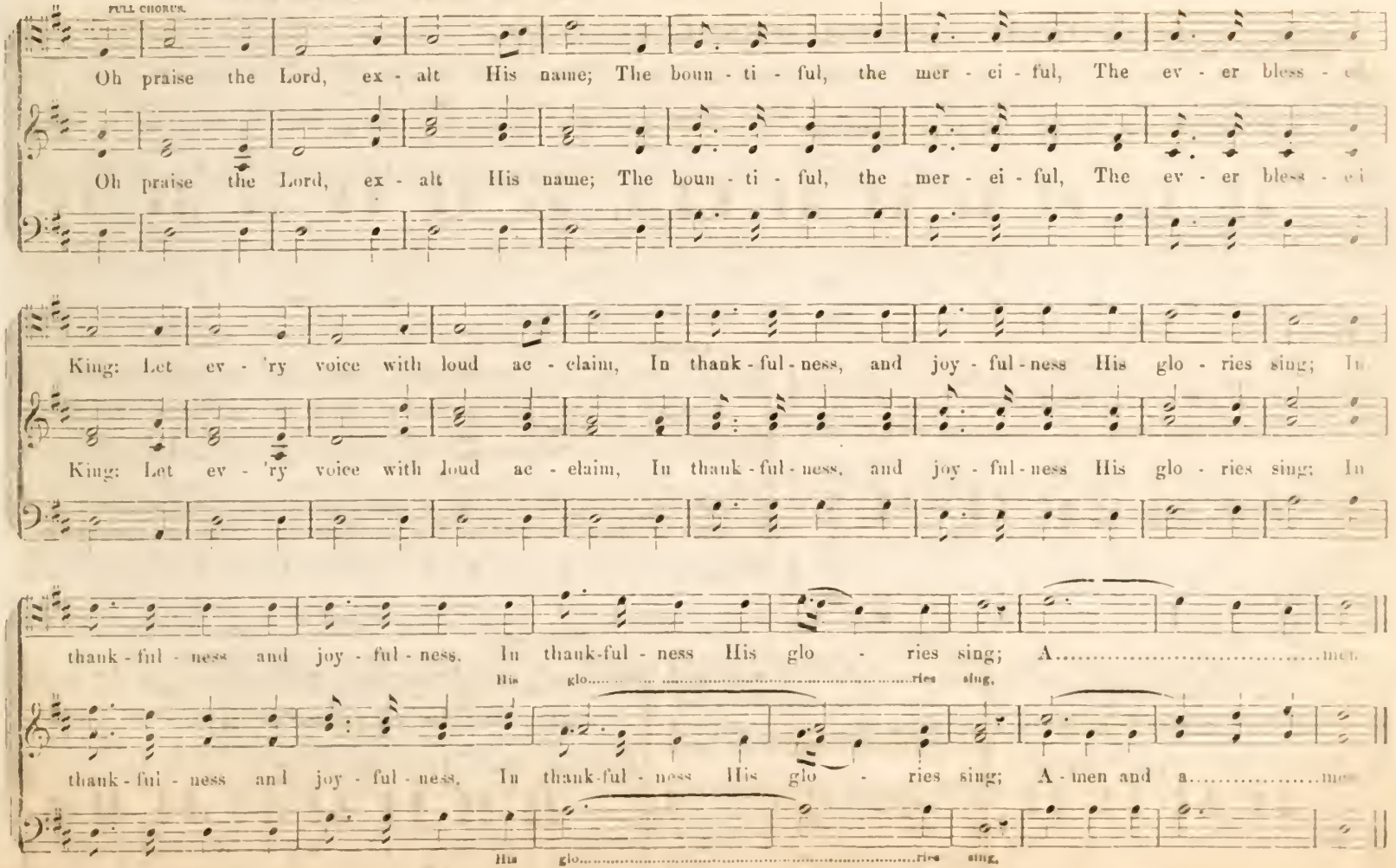
OH PRAISE THE LORD.



OH PRAISE THE LORD.—Continued.

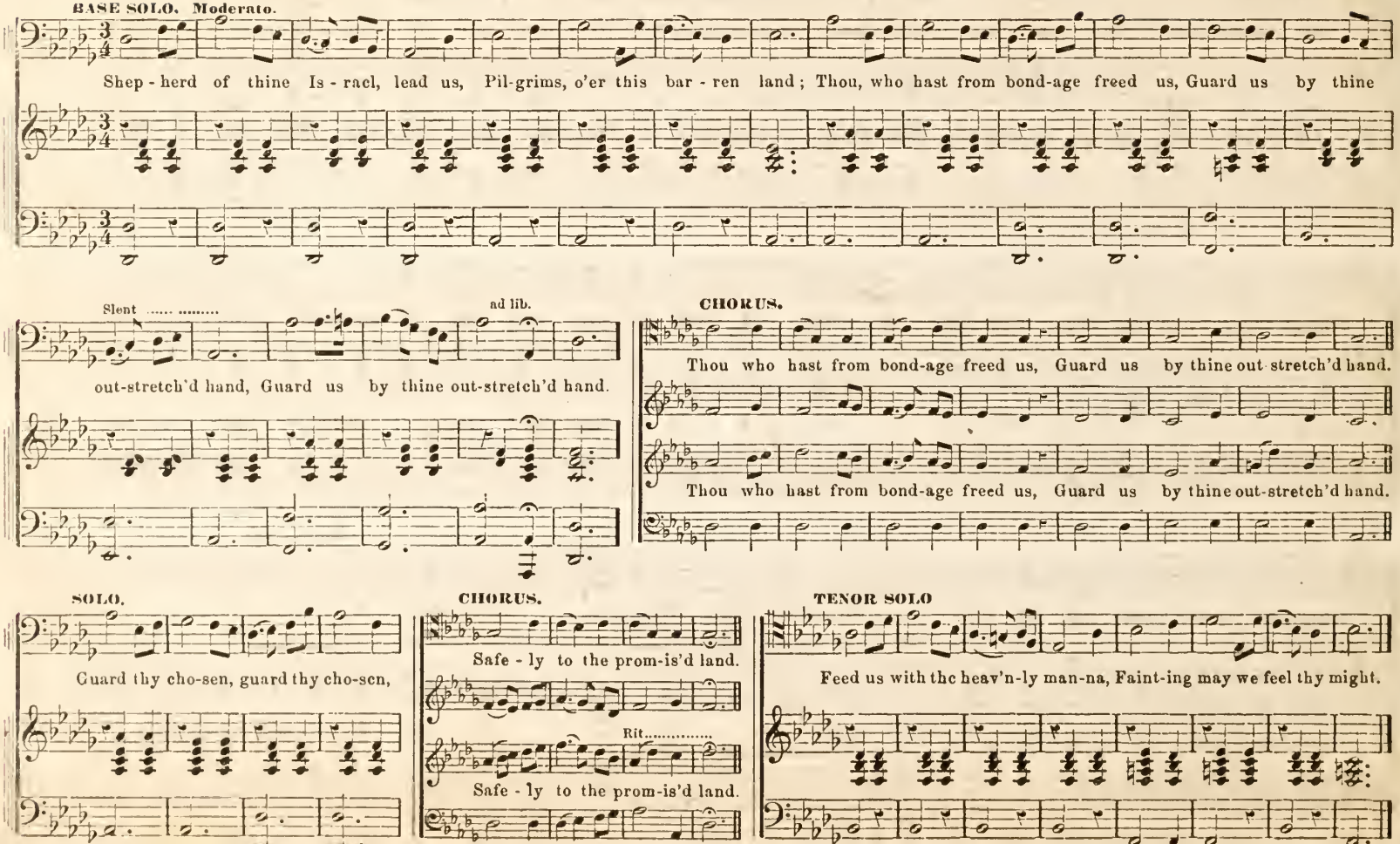


OH PRAISE THE LORD.— CONCLUDED.

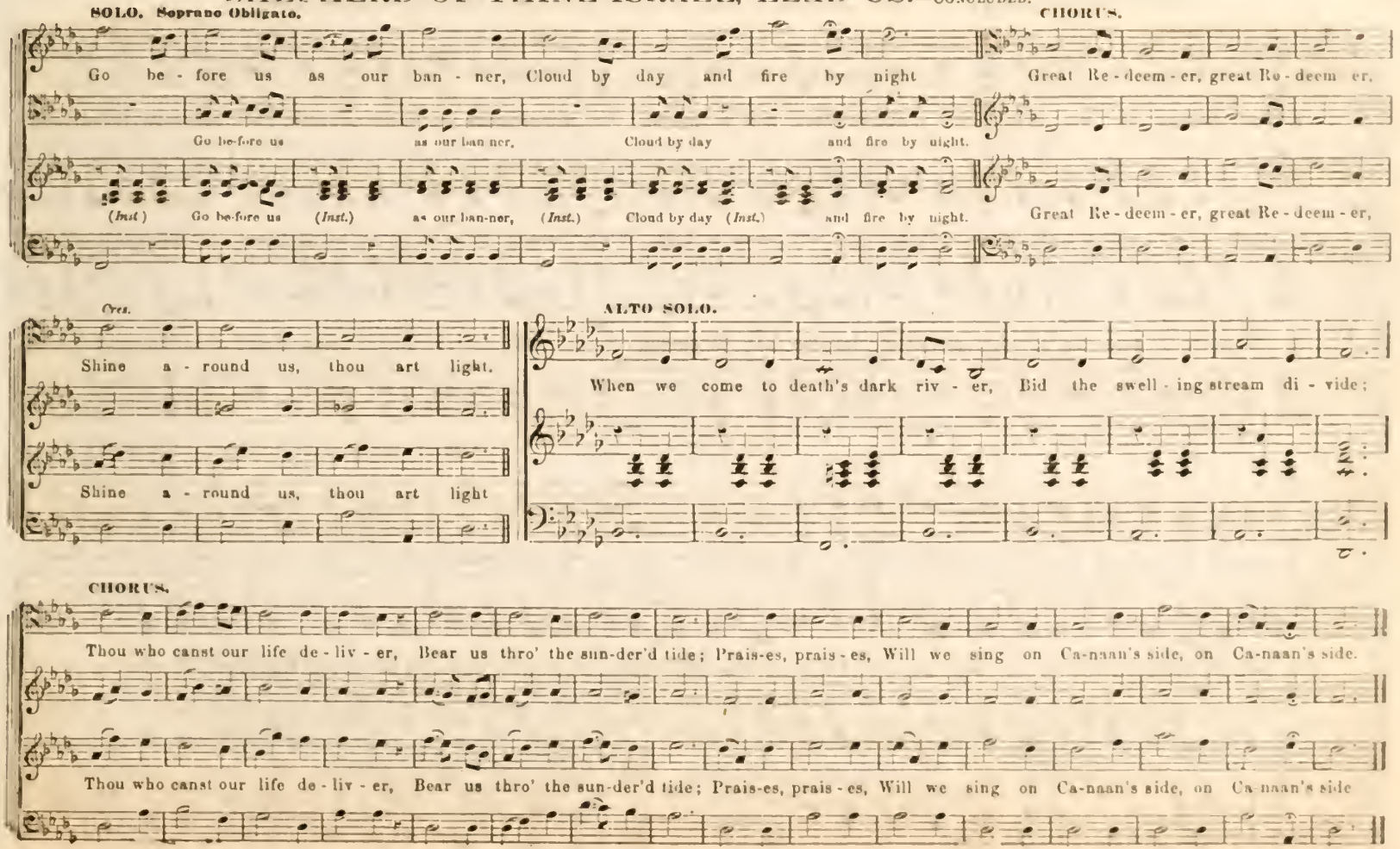


SHEPHERD OF THINE ISRAEL, LEAD US.

C. M. WYMAN

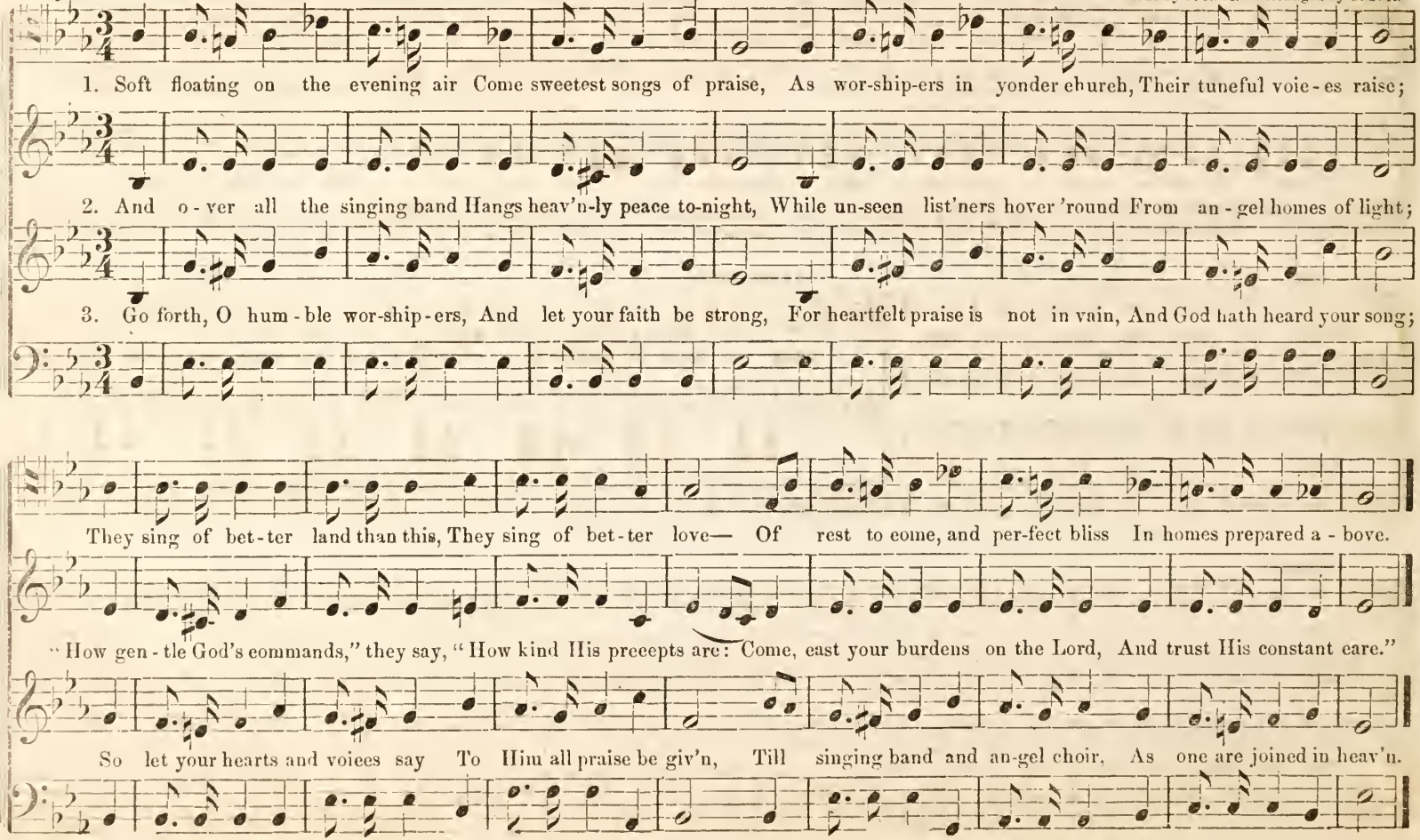


SHEPHERD OF THINE ISRAEL, LEAD US.—Concluded.



SOFT FLOATING ON THE AIR. (Quartet and Distant Chorus.)

F. W. Root.
Words by J. R. M. Arranged by G. F. R.



SOFT FLOATING ON THE AIR.—Concluded.

QUARTET. *When singing with the Chorus, very light and distinct.*

Hark! soft float-ing on the air; hark! hark! The ev'n-ing song, The ev'ning song of praise, hark! hark! hark! hark!

The quartet will commence their second and third verses just before the chorus leaves off, as indicated by the small notes

Hark! soft float ing on the air; hark! hark! The ev'n-ing song, The ev'ning song of praise, hark! hark! hark! hark!

CHORUS. *Humming, with mouth shut, to represent distant music.* *For the ending, let the chorus repeat the last half of the tune without the quartet, a little softer, and dying away.*

BELLS.

Words by J. R. Murray. Music by F. W. Root.

Lento Sostenuto.

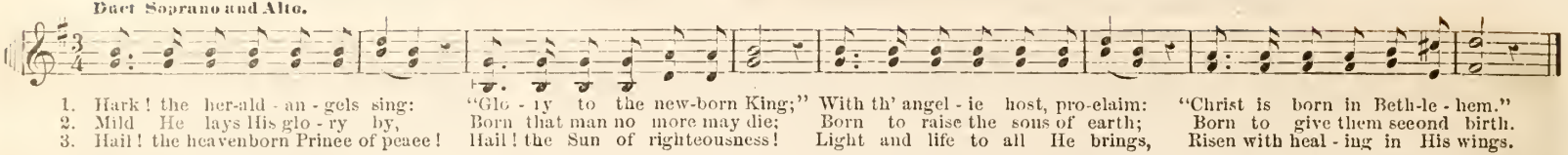
1. Bells of ear - ly morn - ing, Cheer - i - ly to la - bor call - ing me; From re-fresh-ing slum - ber Do I rise and haste to an swer thee

2 Bells of Sab bath morn - ing, South - ing ly thy tones sa - lute mine ear, Tell - ing of the Fa - ther, Who to all his own is ev - er near

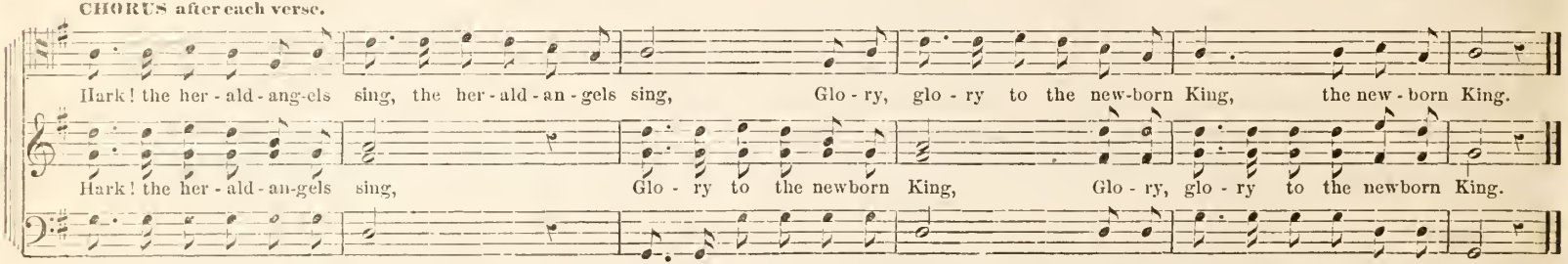
3. Bells of Heav n-ly morn - ing, Sweet - ly call ing from a storm less shore, Ye are best and dear - est, Voi - ces of the lov'd ones gone be - fore.

HARK! THE HERALD ANGELS.

Duet Soprano and Alto.



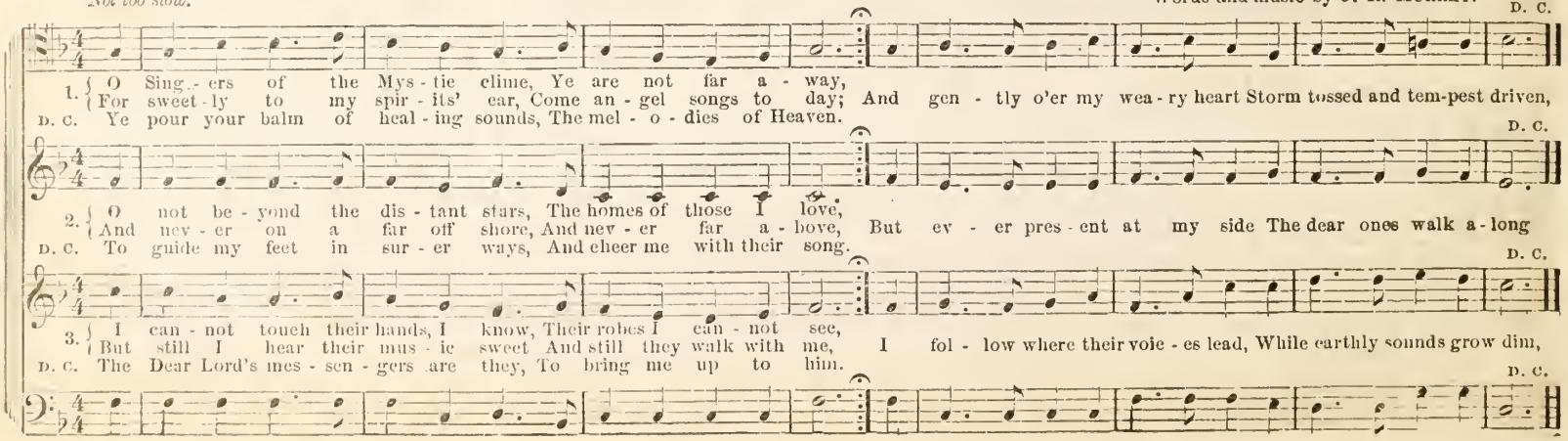
CHORUS after each verse.



SINGERS OF THE MYSTIC CLIME.

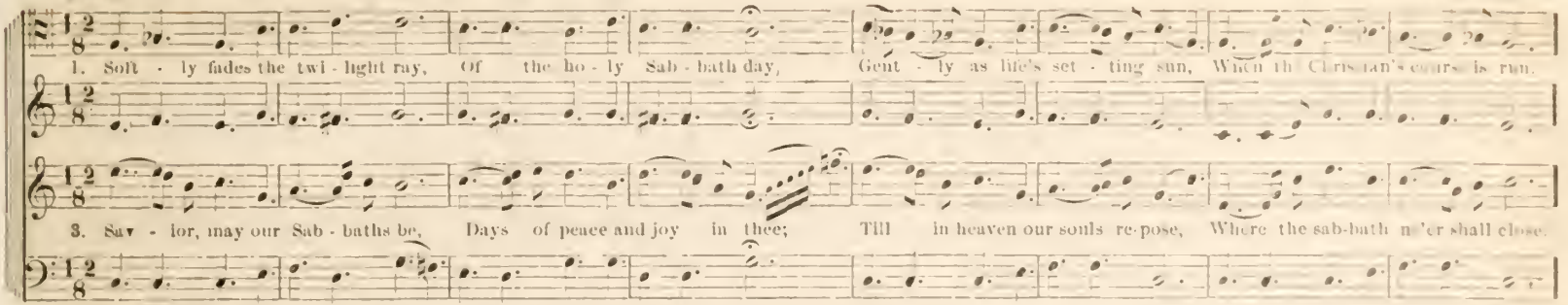
Not too slow.

Words and music by J. R. MURRAY.

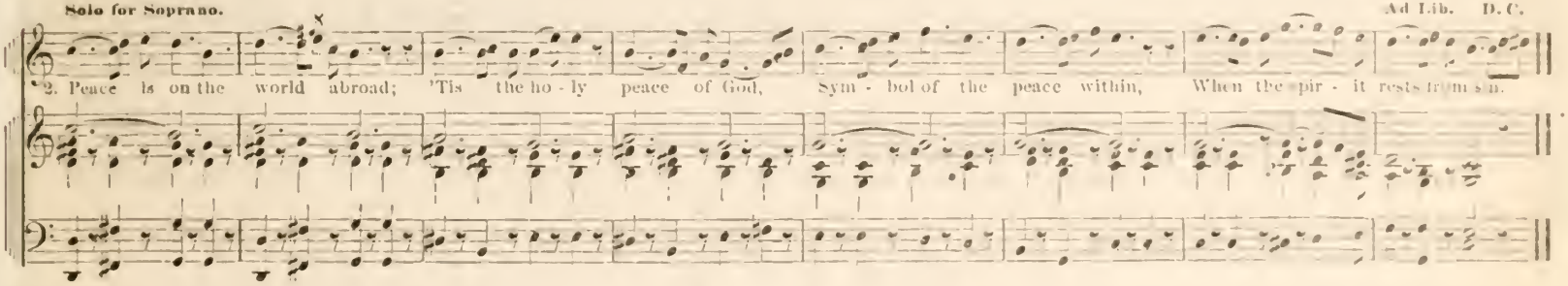


SOFTLY FADES THE TWILIGHT RAY. Quartet, Solo and Chorus.

Andantino. *The first verse is to be sung as a Quartet and the third as a Chorus.* T. MARTIN TOWNE. **FINE.**

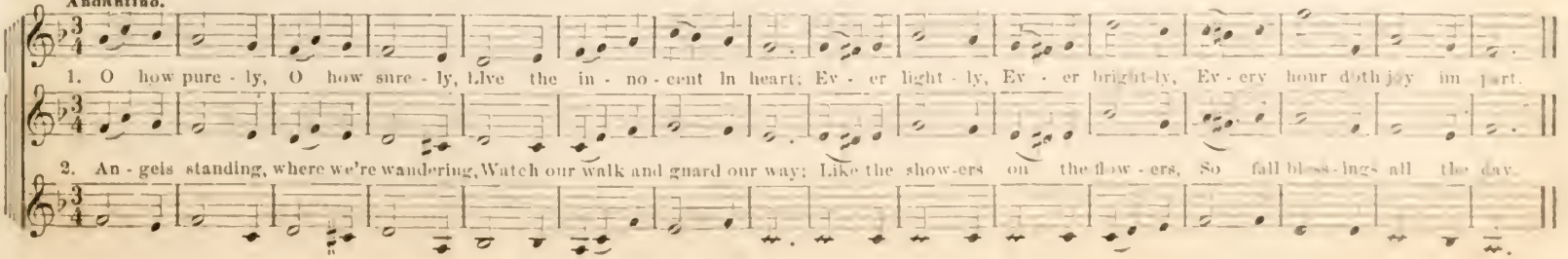


Solo for Soprano. **Ad Lib. D. C.**

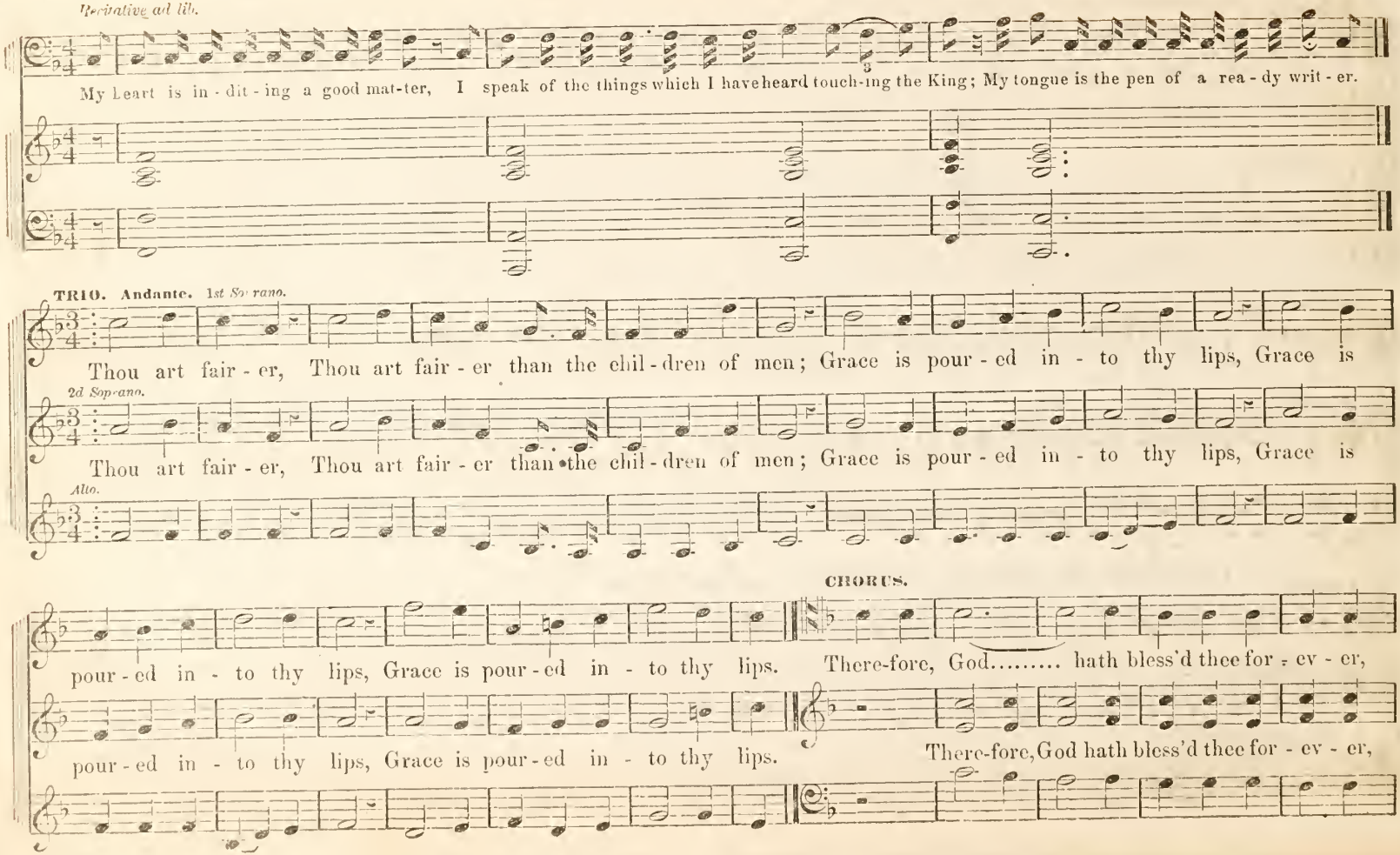


O HOW PURELY. (Trio for Female voices.)

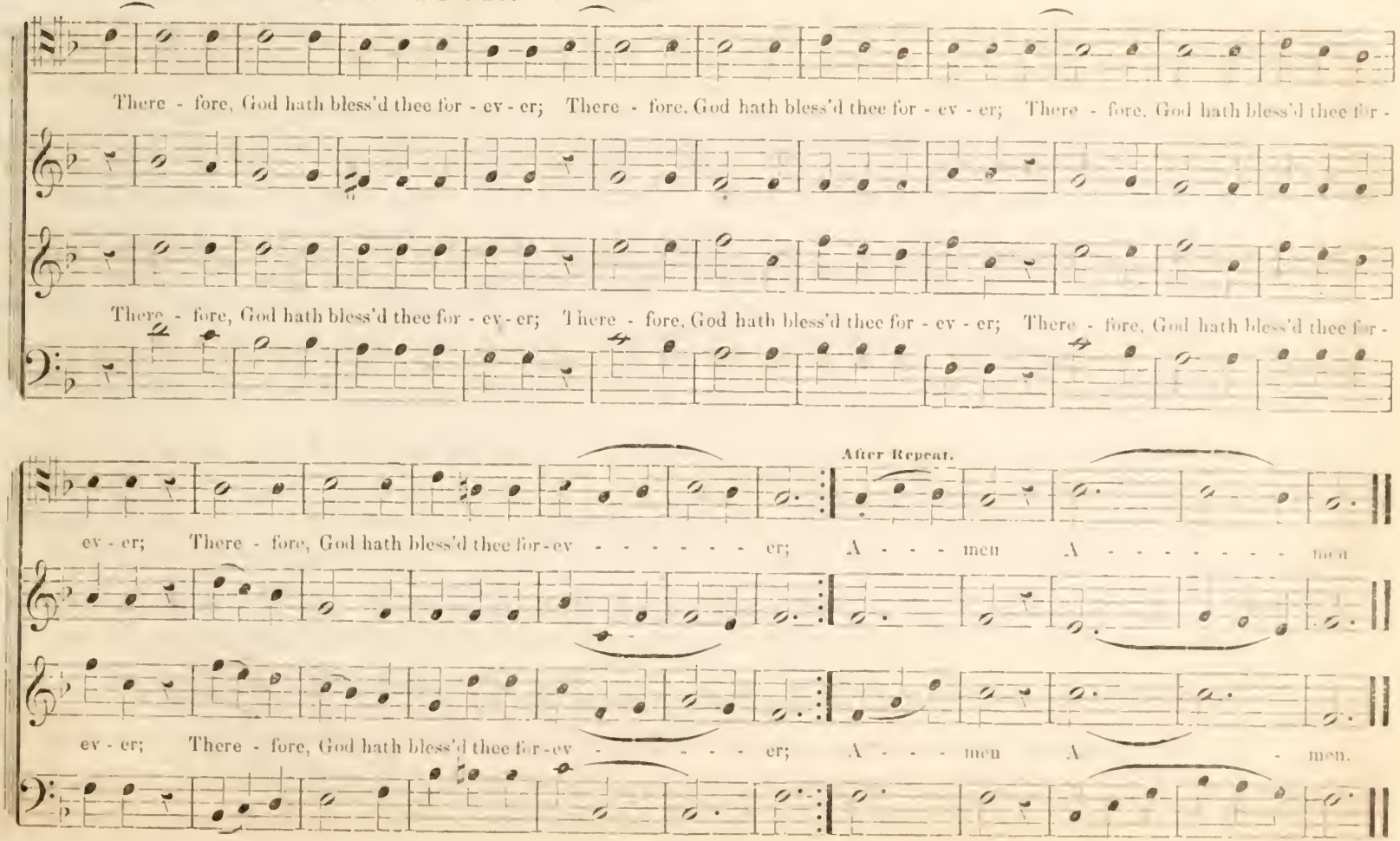
Andantino.



THOU ART FAIRER.---Recitative, Trio and Chorus.

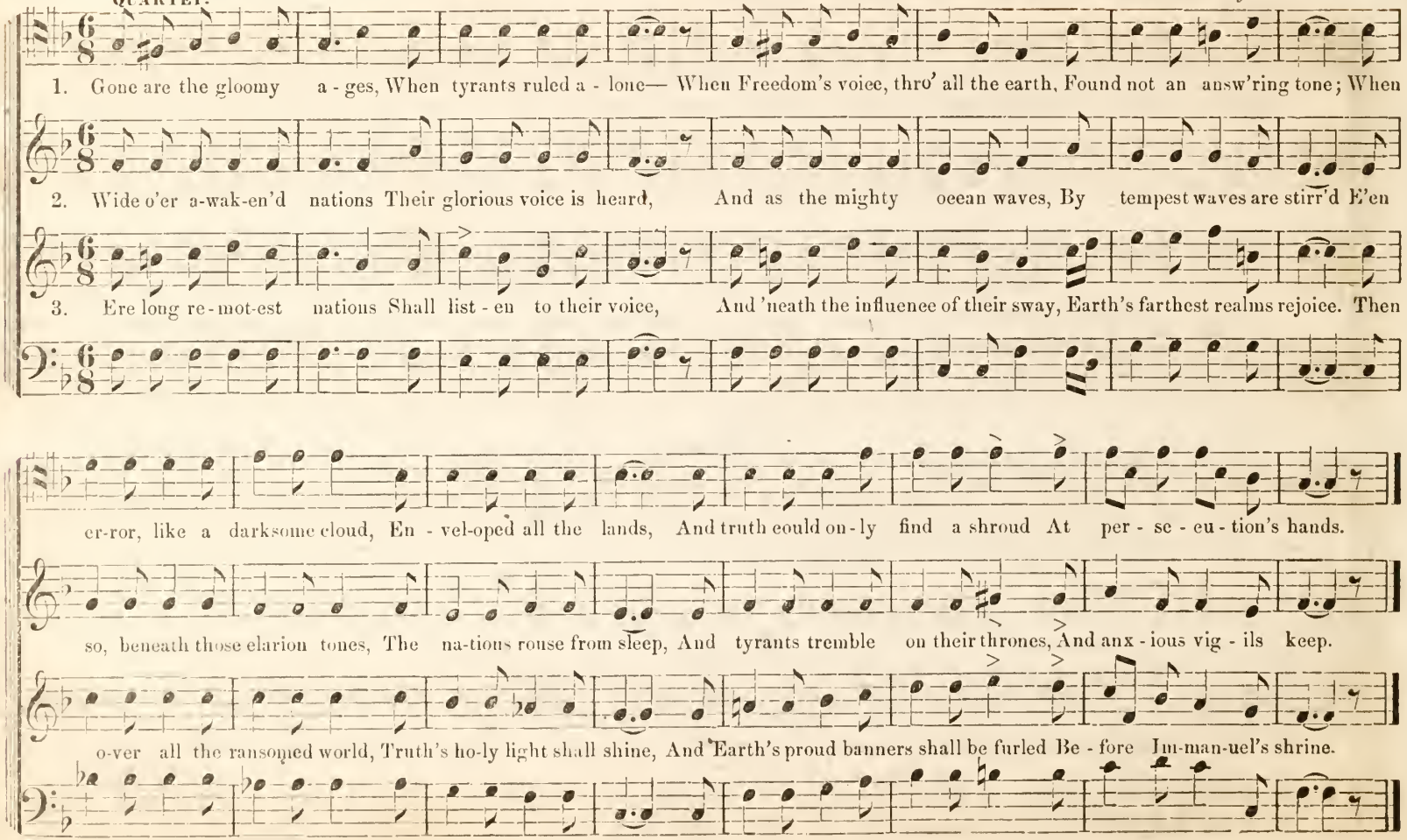


THOU ART FAIRER.—Concluded.

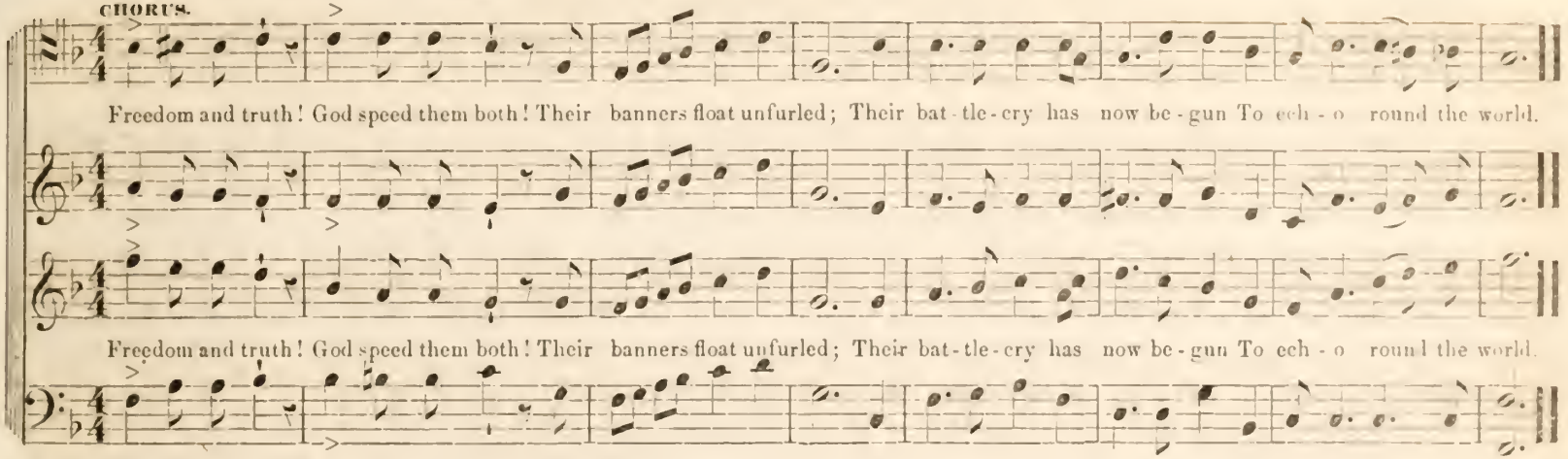


FREEDOM AND TRUTH. (Quartet and Chorus.)

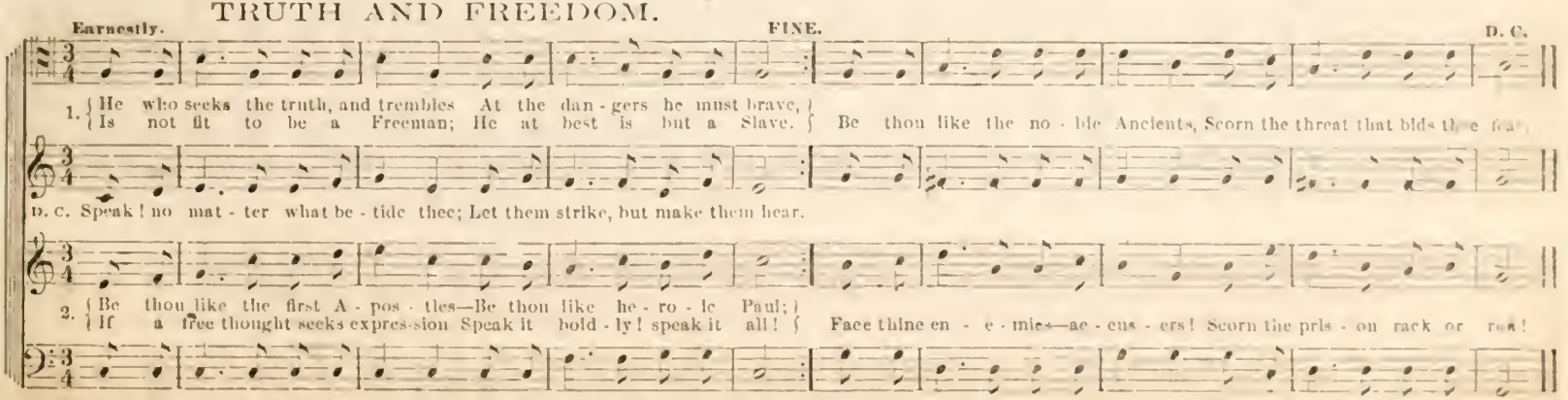
T. Martin Towne.
Words by R. A. C.



FREEDOM AND TRUTH.—Concluded.



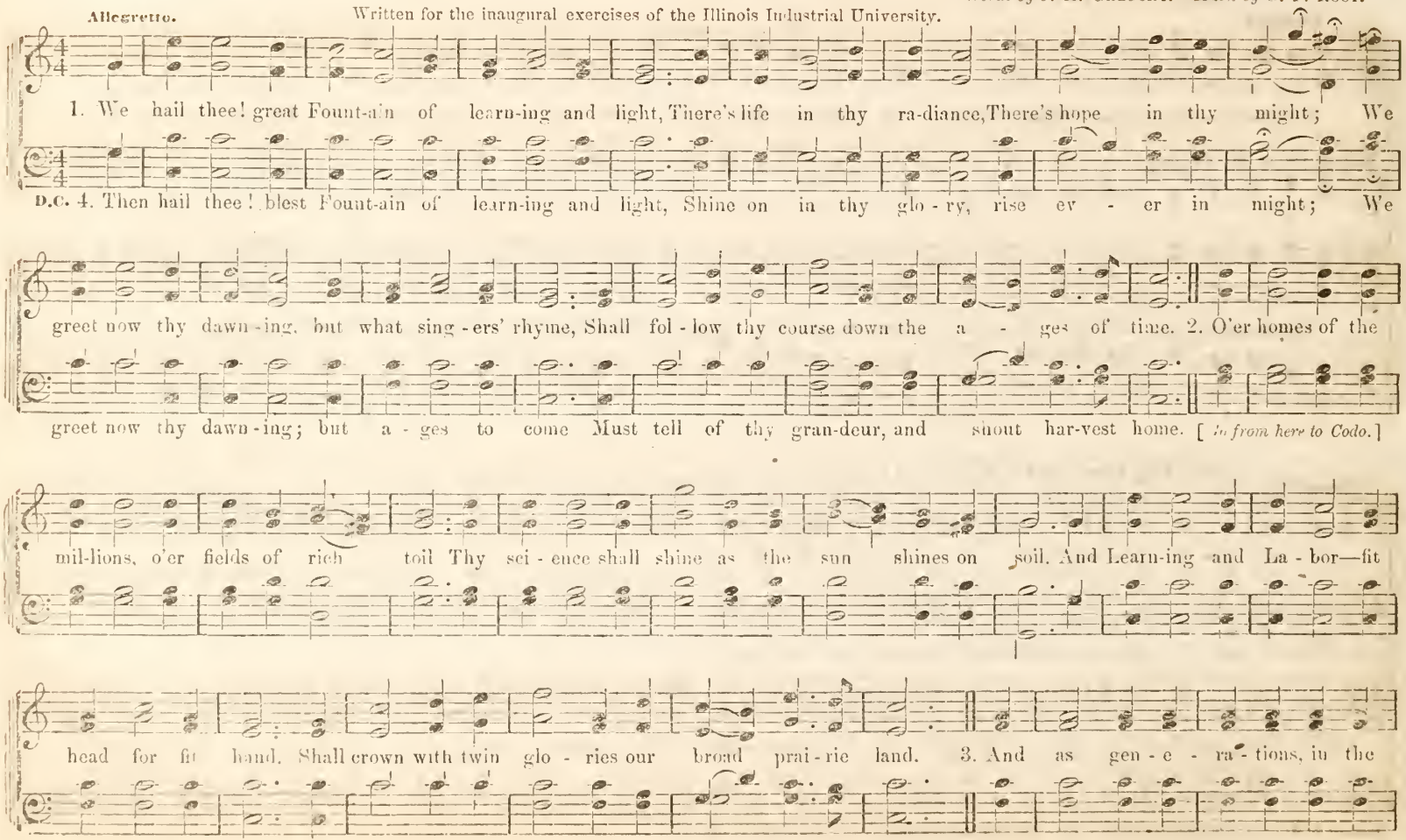
TRUTH AND FREEDOM.



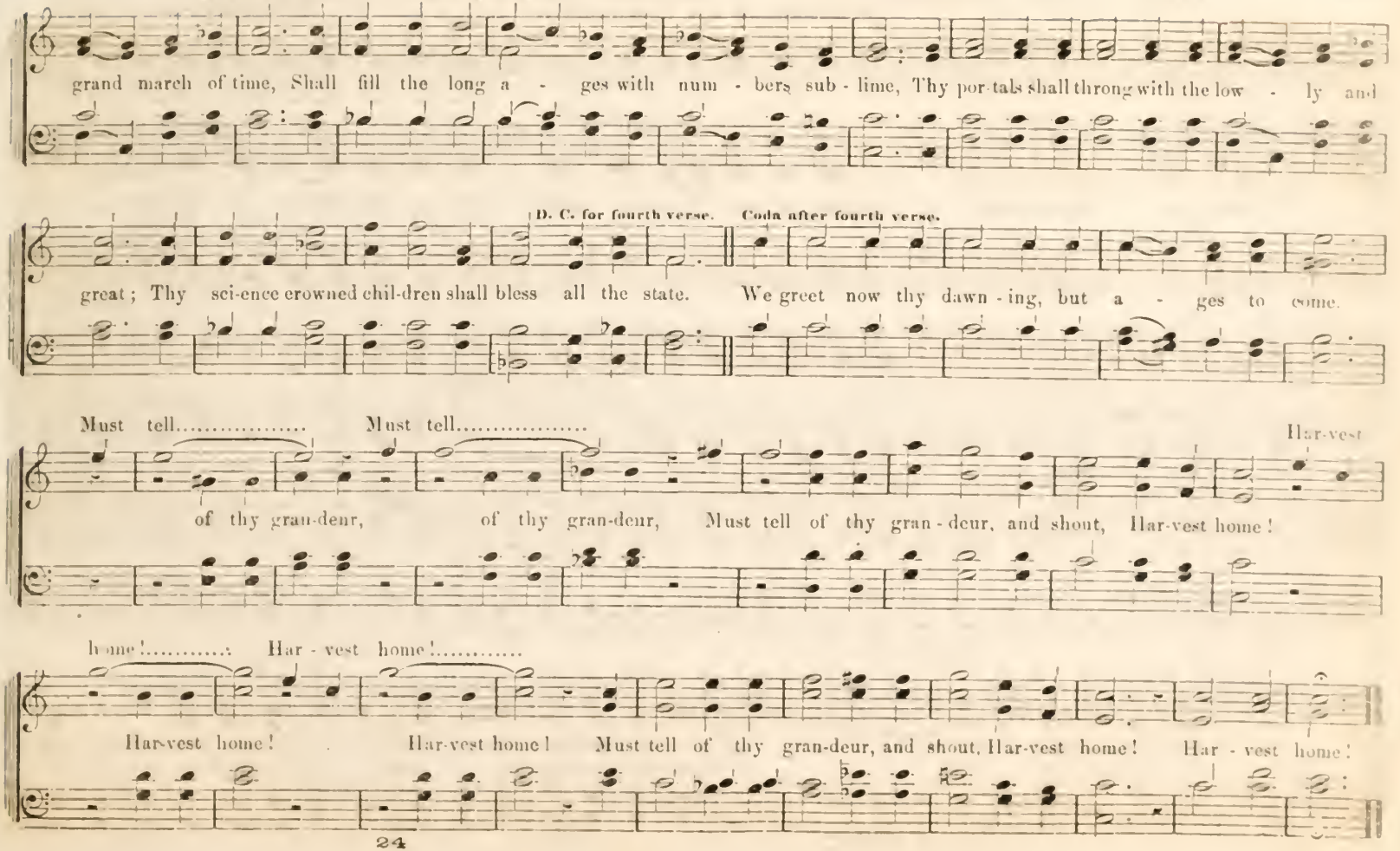
UNIVERSITY ANTHEM.

Words by J. M. GREGORY. *Music by* G. F. ROOT.

Written for the inaugural exercises of the Illinois Industrial University.



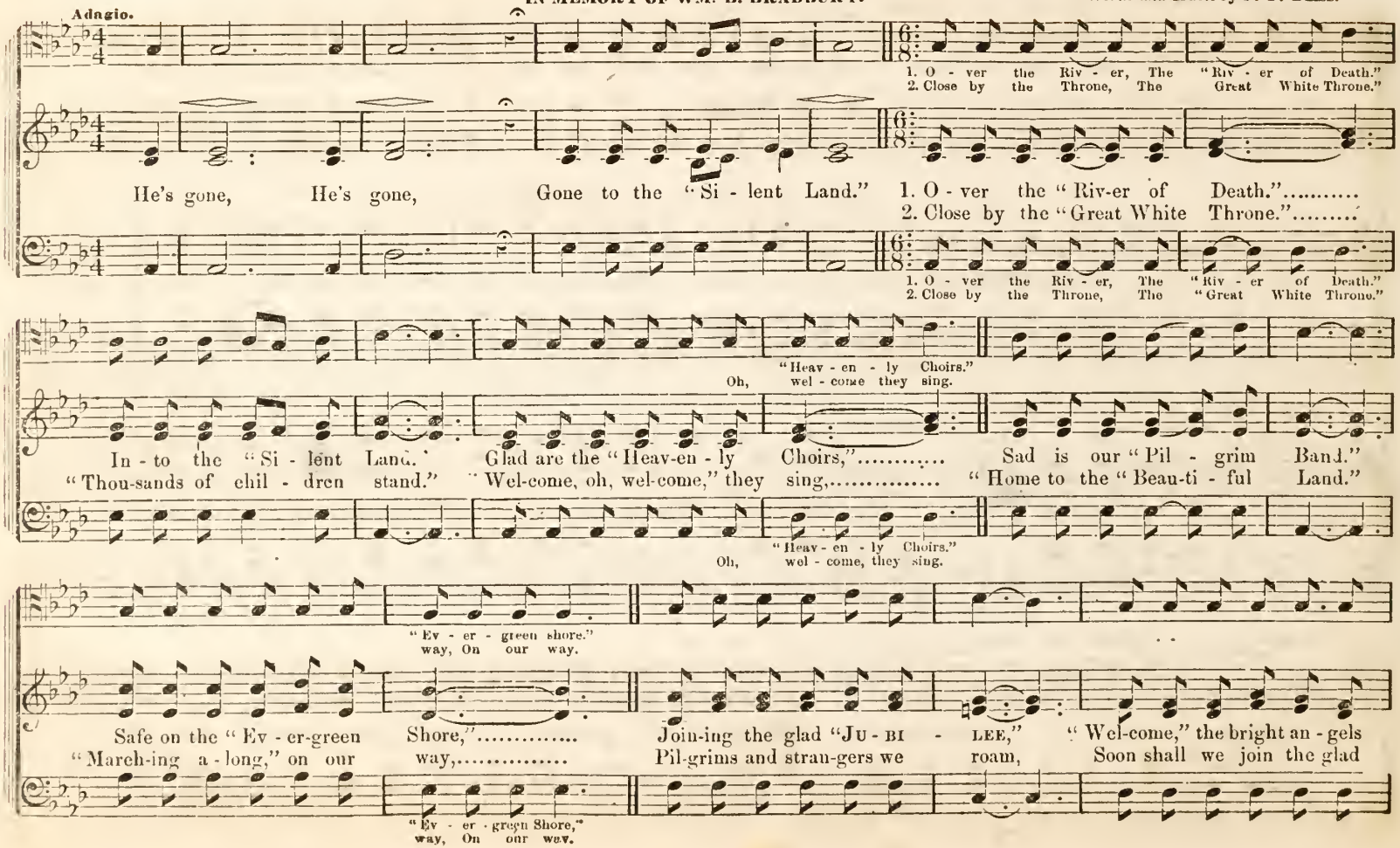
UNIVERSITY ANTHEM.—Concluded.



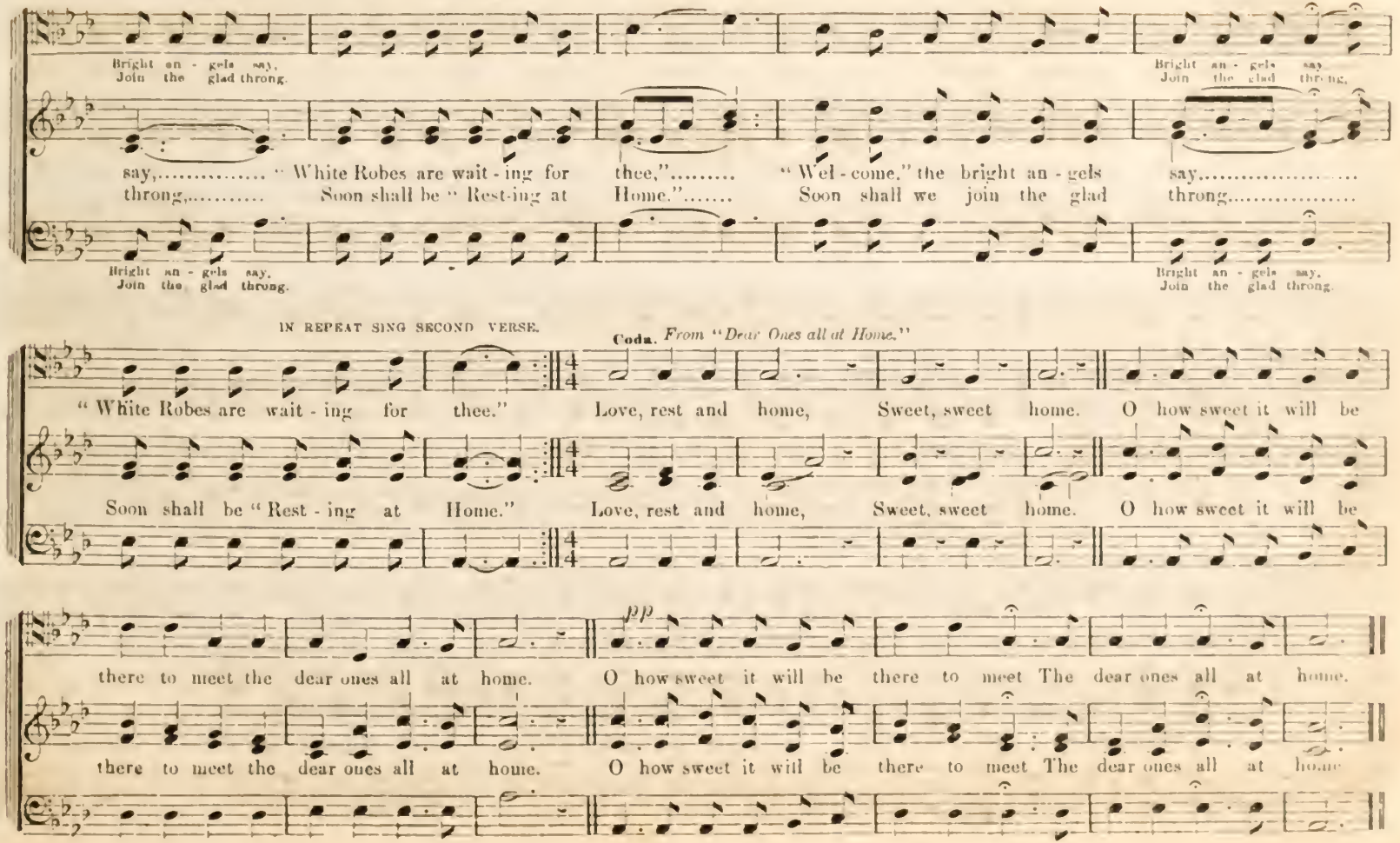
HE'S GONE. Quartet:

IN MEMORY OF WM. B. BRADBURY.

Words and Music by P. P. BLISS.

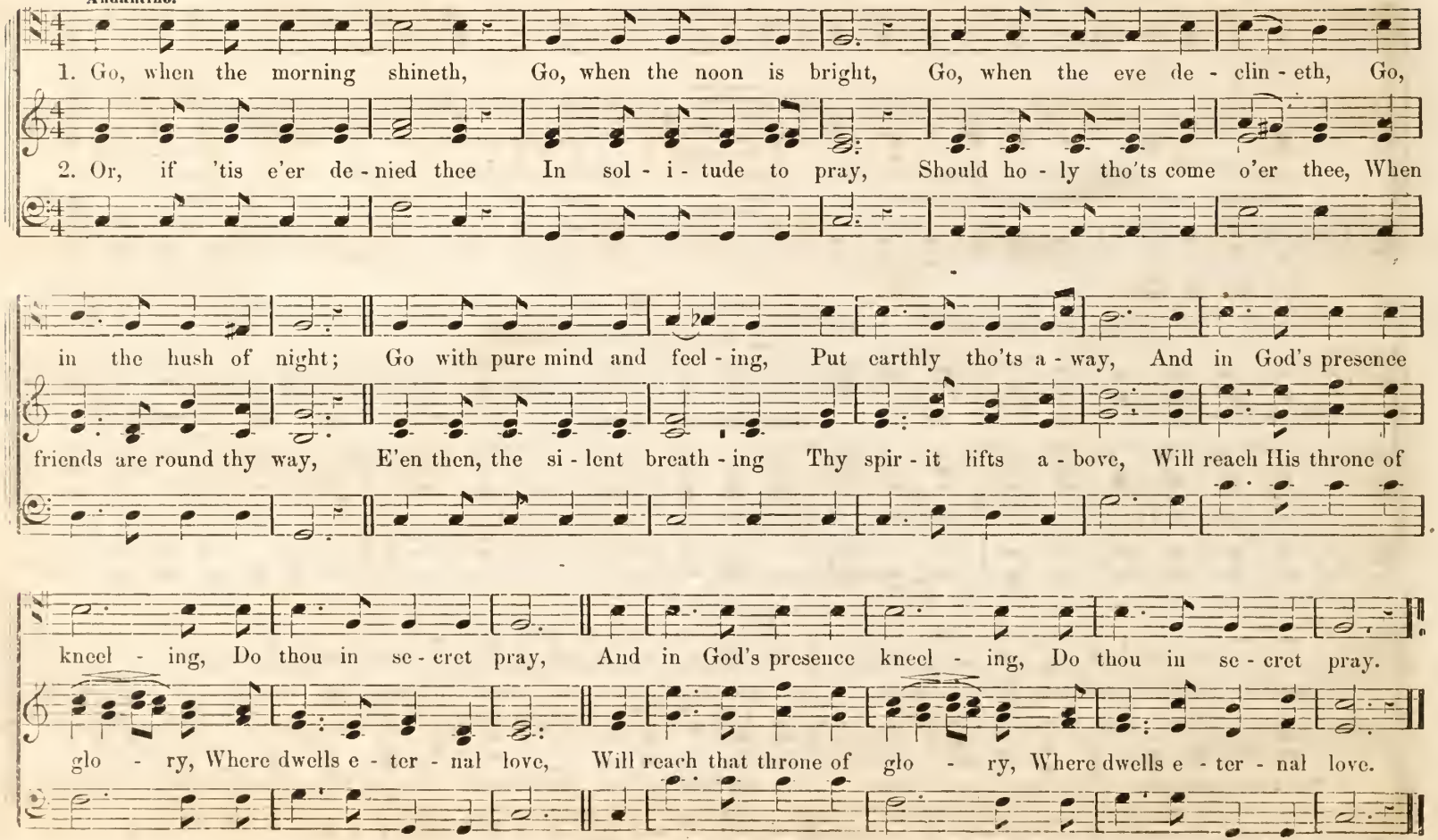


HE'S GONE.—Concluded.



PRAYER. (Quartet.)

J. M. PELTON.



REGNA TERRÆ.

Translated and adapted by G. F. R. From the "Diapason," by permission

SOLO. Tenor or Soprano. *Con Spirito*

Reg na ter-ræ can-ta-te, can-ta-te De-o, Reg-na ter-ræ, Psa-li-te, psa-li-te Dom-i-no, Can-ta-te, can ta-te, can
All ye na-tions, O sing ye Je-ho-vah's prais-es, All ye na tions, mag-ni-fy, glo-ri-fy ev-er-more, Sing prais-es, sing prais-es, ex-

ta-te psa-li-te, Dom-i-no.
alt and mag-ni-fy ev-er-more.

CHORUS.

Reg-na ter-ræ, Can-ta-te De-o, Reg-na ter-ræ, Psa-li-te Dom-i-no, Can
All ye na-tions. Sing to Je-ho-vah, All ye na-tions, glo-ri-fy ev-er-more, Sing

Reg-na ter-ræ, Can-ta-te, can-ta-te De-o, Reg-na ter-ræ, Psa-li-te, psa-li-te Dom-i-no, Can-
All ye na-tions, O sing ye Je-ho vah's prais es, All ye na-tions, mag-ni-fy, glo-ri-fy ev-er-more, Sing

Can-ta-te De-o, Reg-na ter-ræ,
Sing to Je-ho-vah, All ye na-tions,

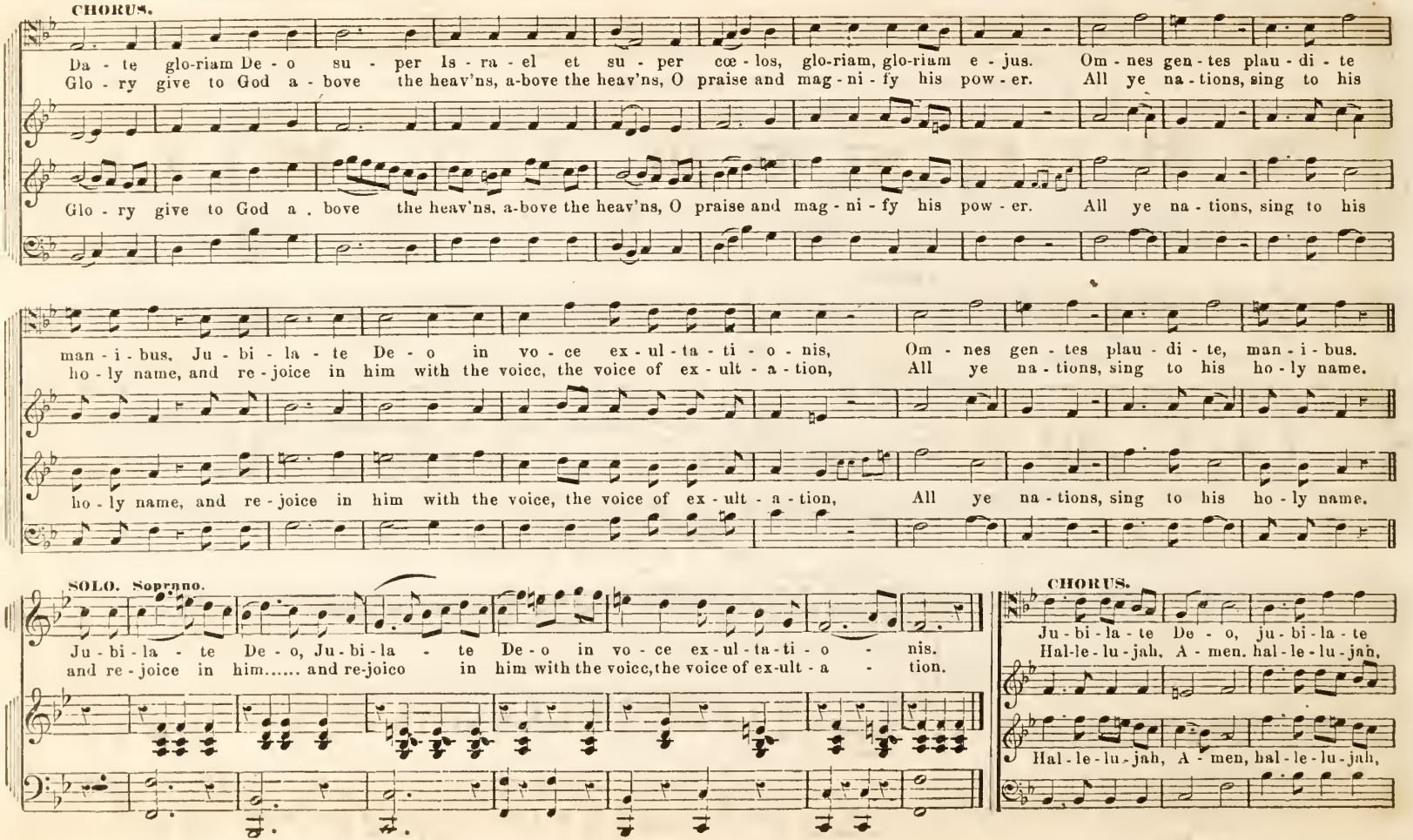
ta-te, can-ta-te, can-ta-te Dom-i-no.
prais-es, sing prais-es, sing prais-es to his name.

ta-te, can-ta-te, can-ta-te Dom-i-no
prais-es, sing prais-es, sing prais-es to his name.

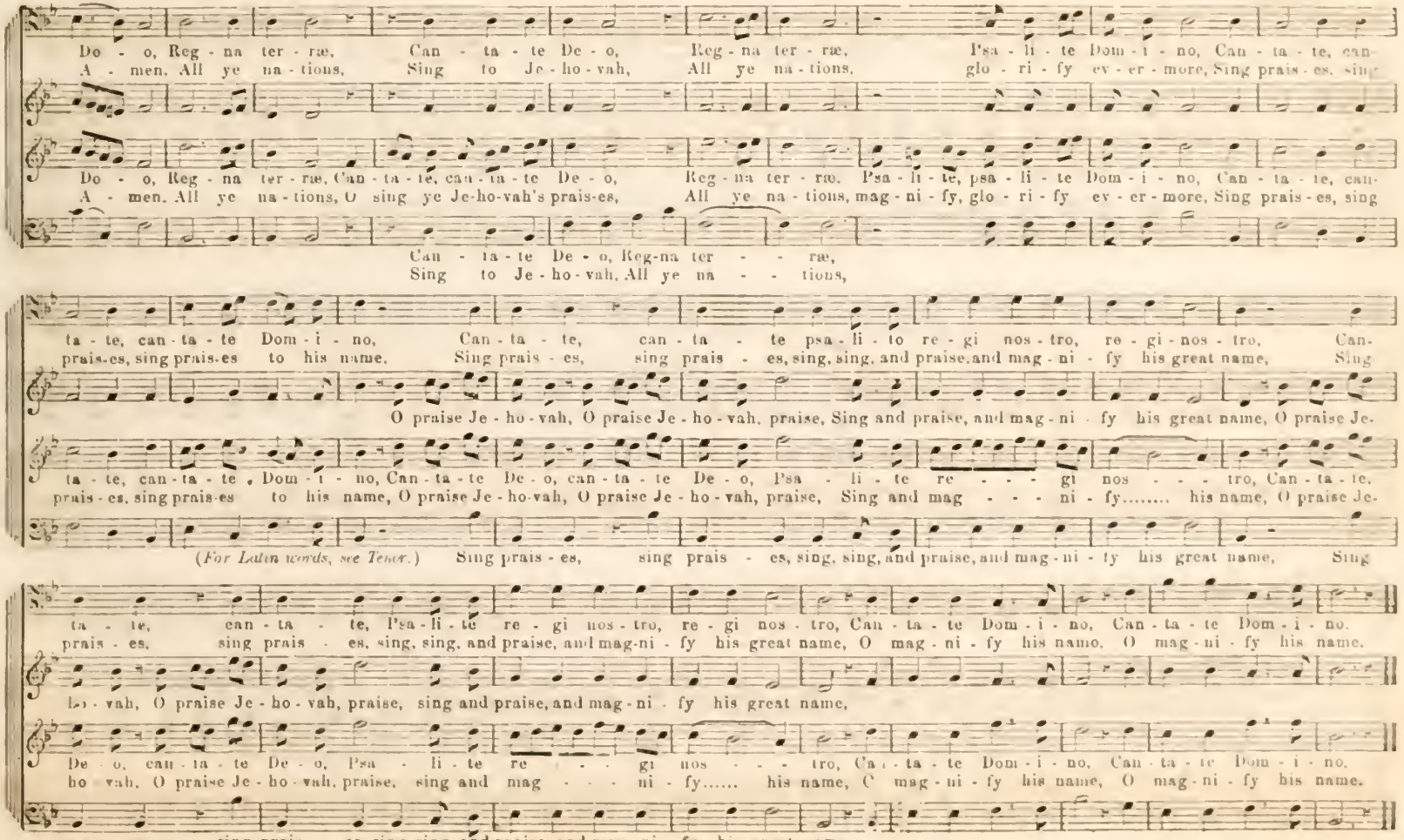
SOLO. Soprano

Da-te glo-riam De o su-per Is-ra-el et su-per coe-los glo-riam, glo-riam e-jus.
Glo-ry give to God a-bove the heav'ns, a-bove the heav'ns, O praise and mag-ni-fy his pow-er.

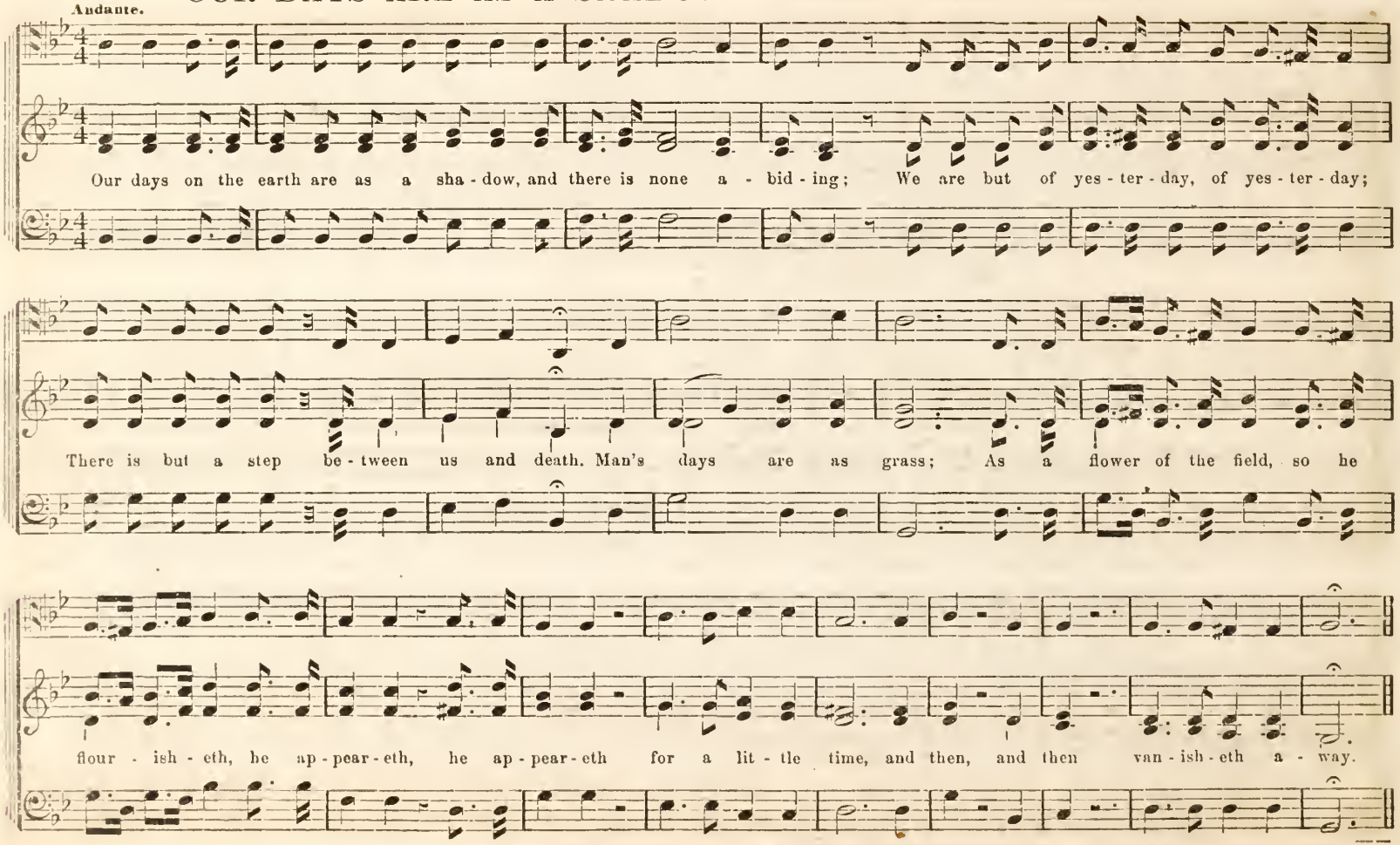
REGNA TERRÆ.—Continued.



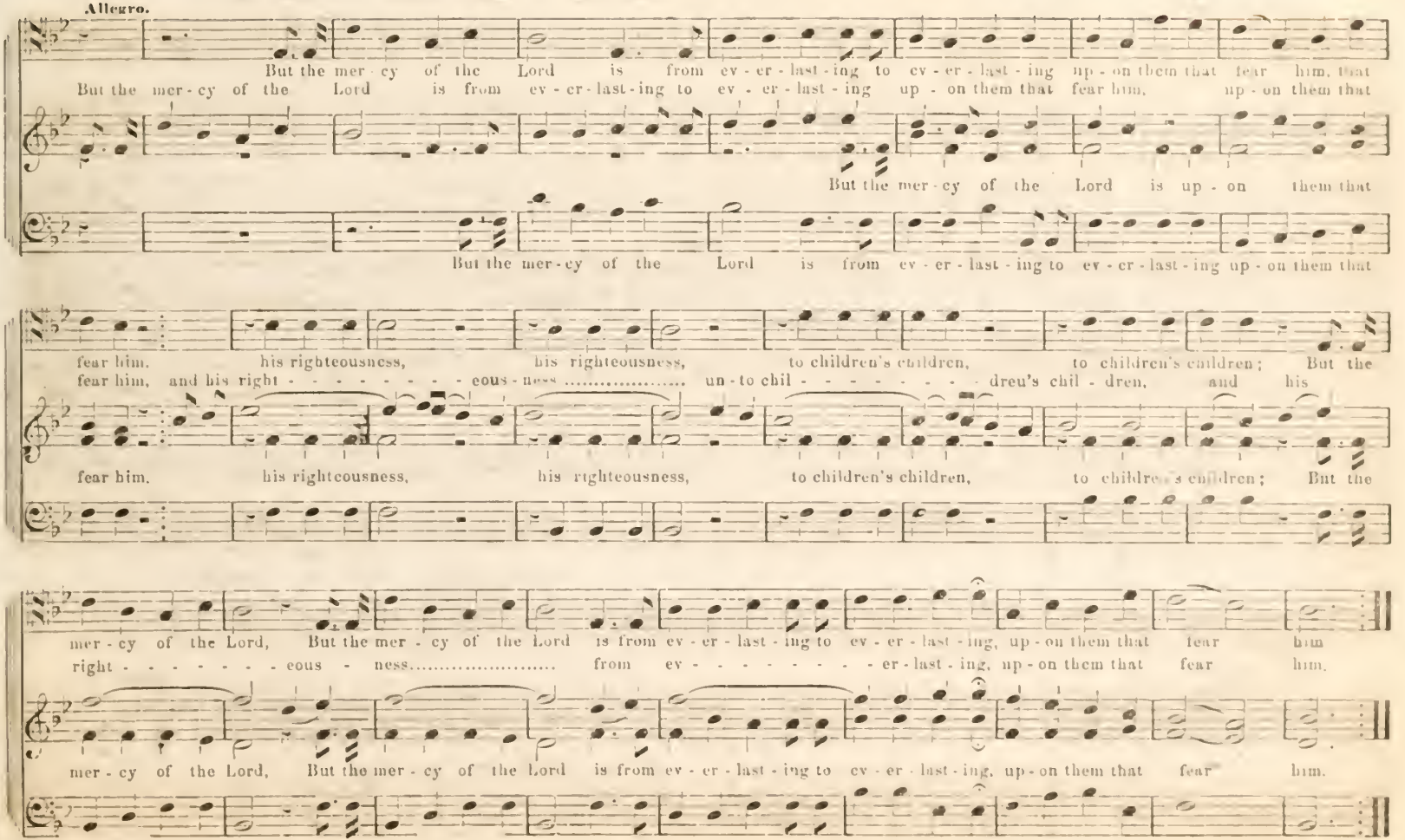
REGNA TERRÆ.—Concluded.



OUR DAYS ARE AS A SHADOW.

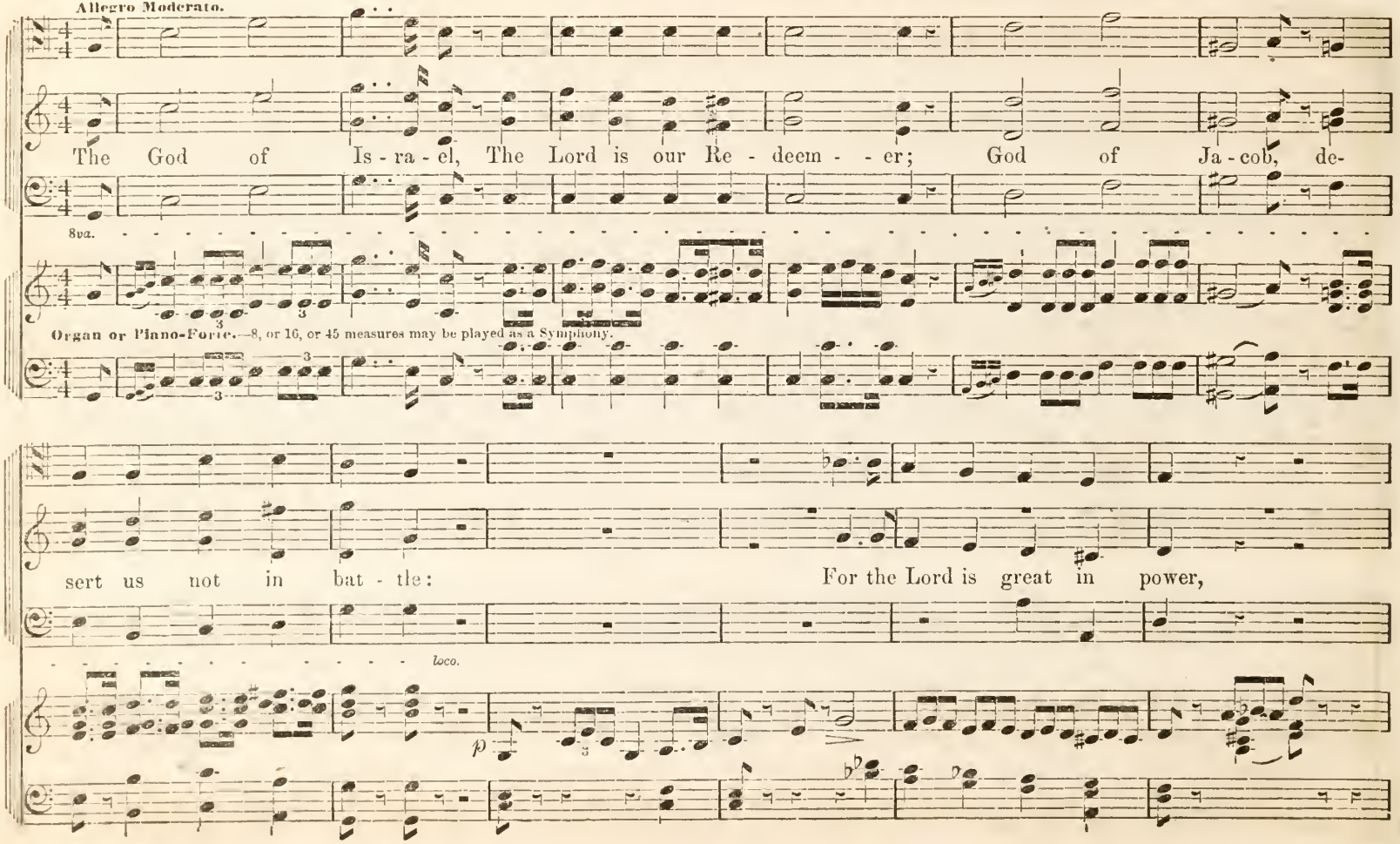


OUR DAYS ARE AS A SHADOW—Concluded.

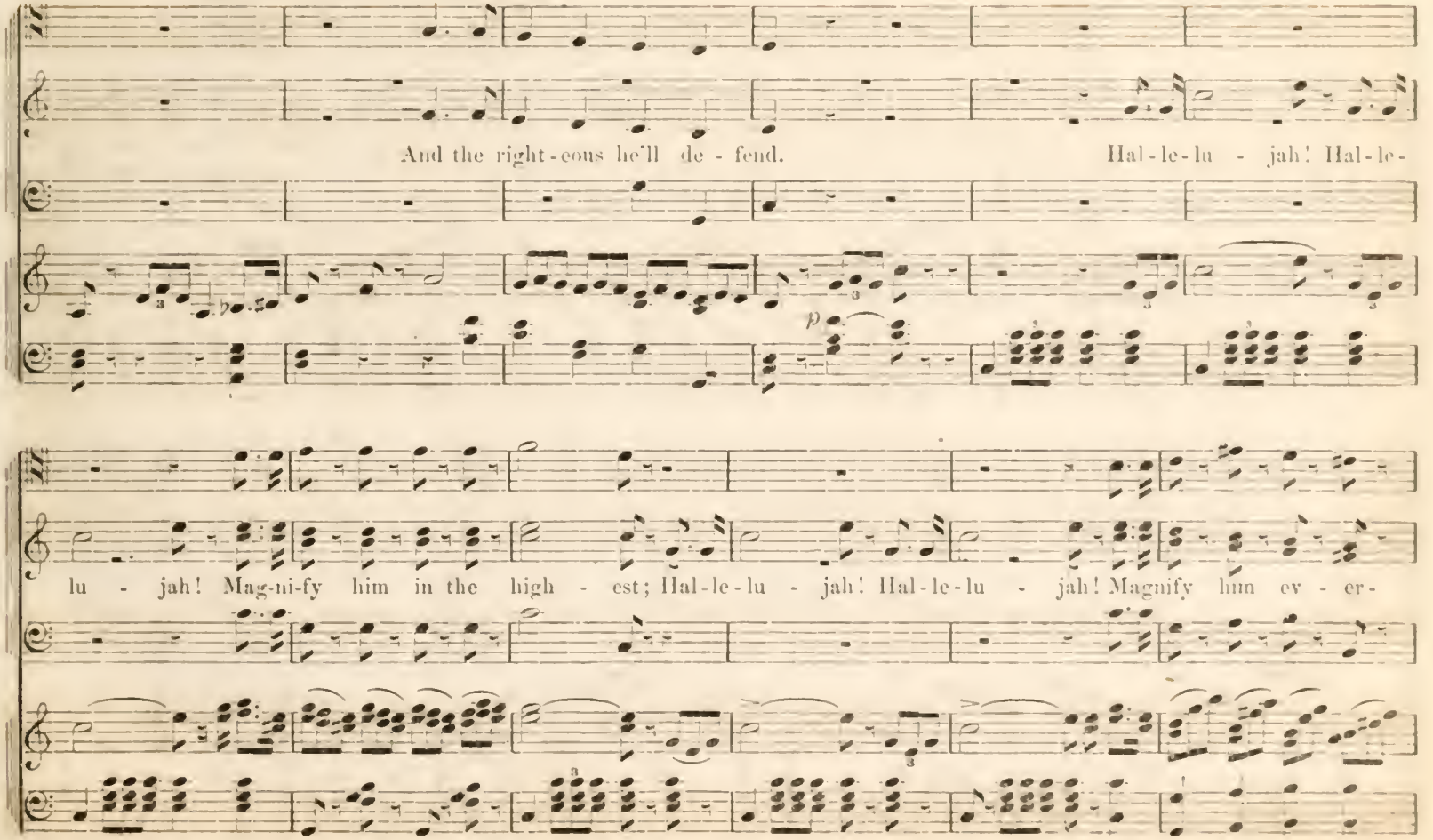


THE GOD OF ISRAEL.

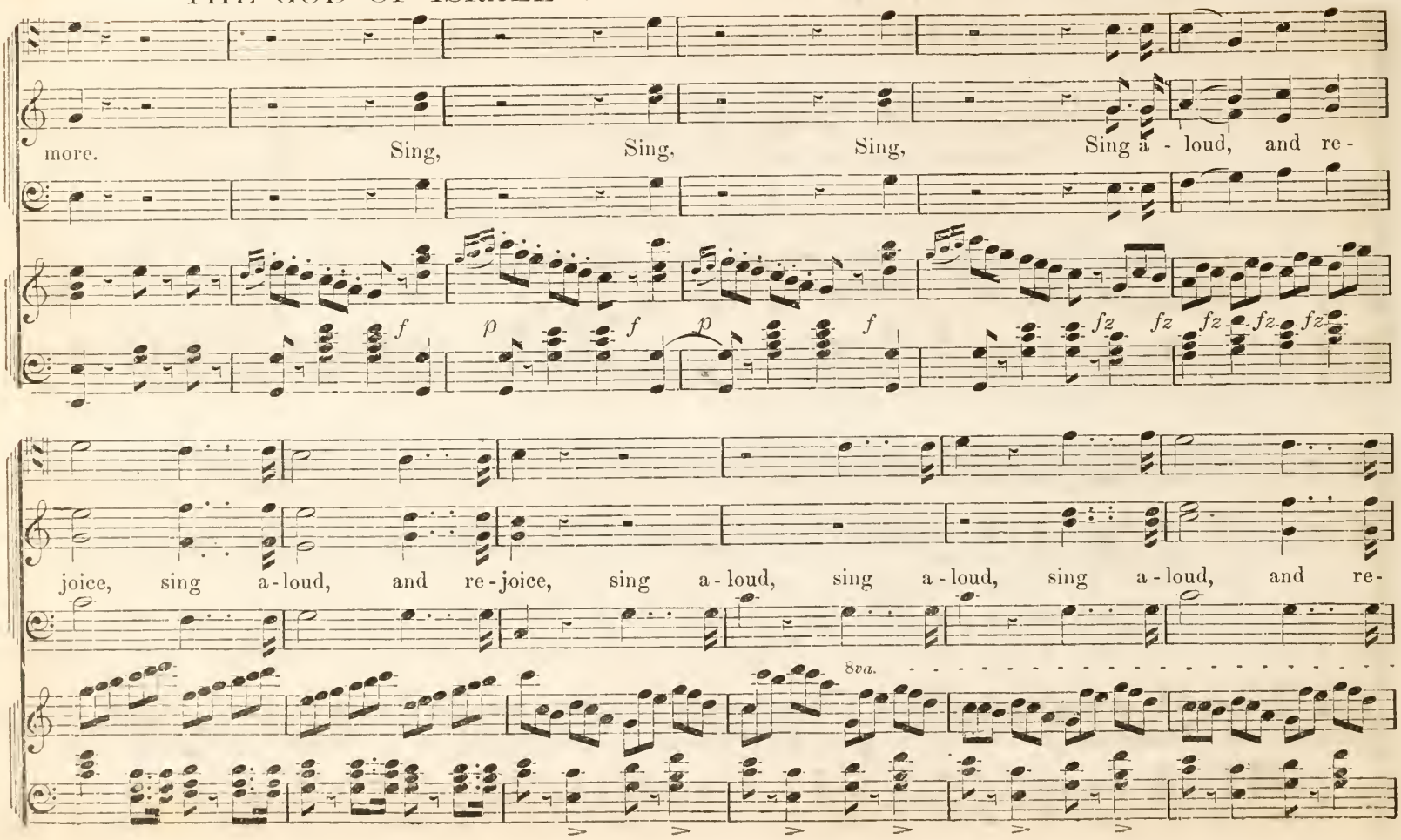
ROSSINI.



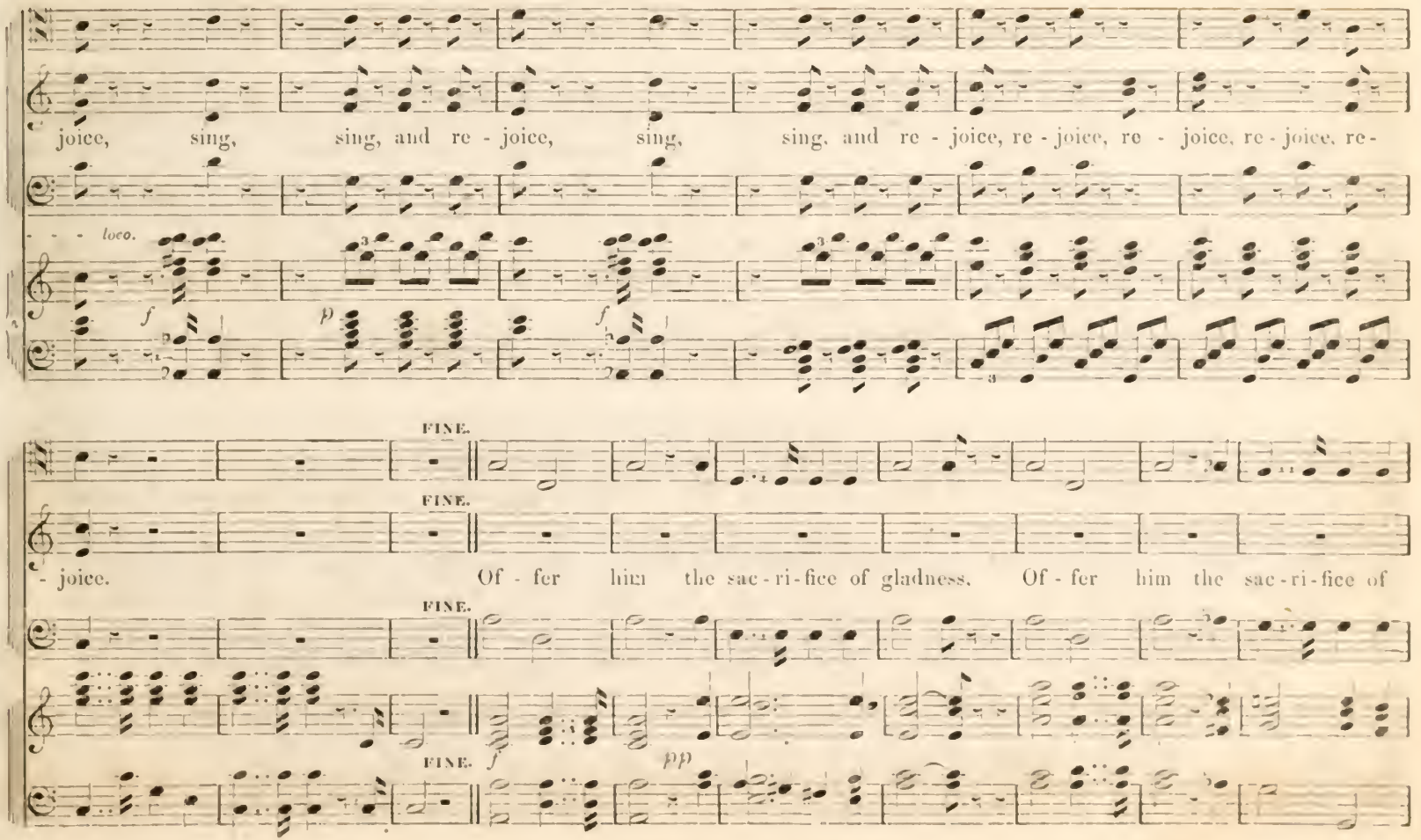
THE GOD OF ISRAEL.—CONTINUED.



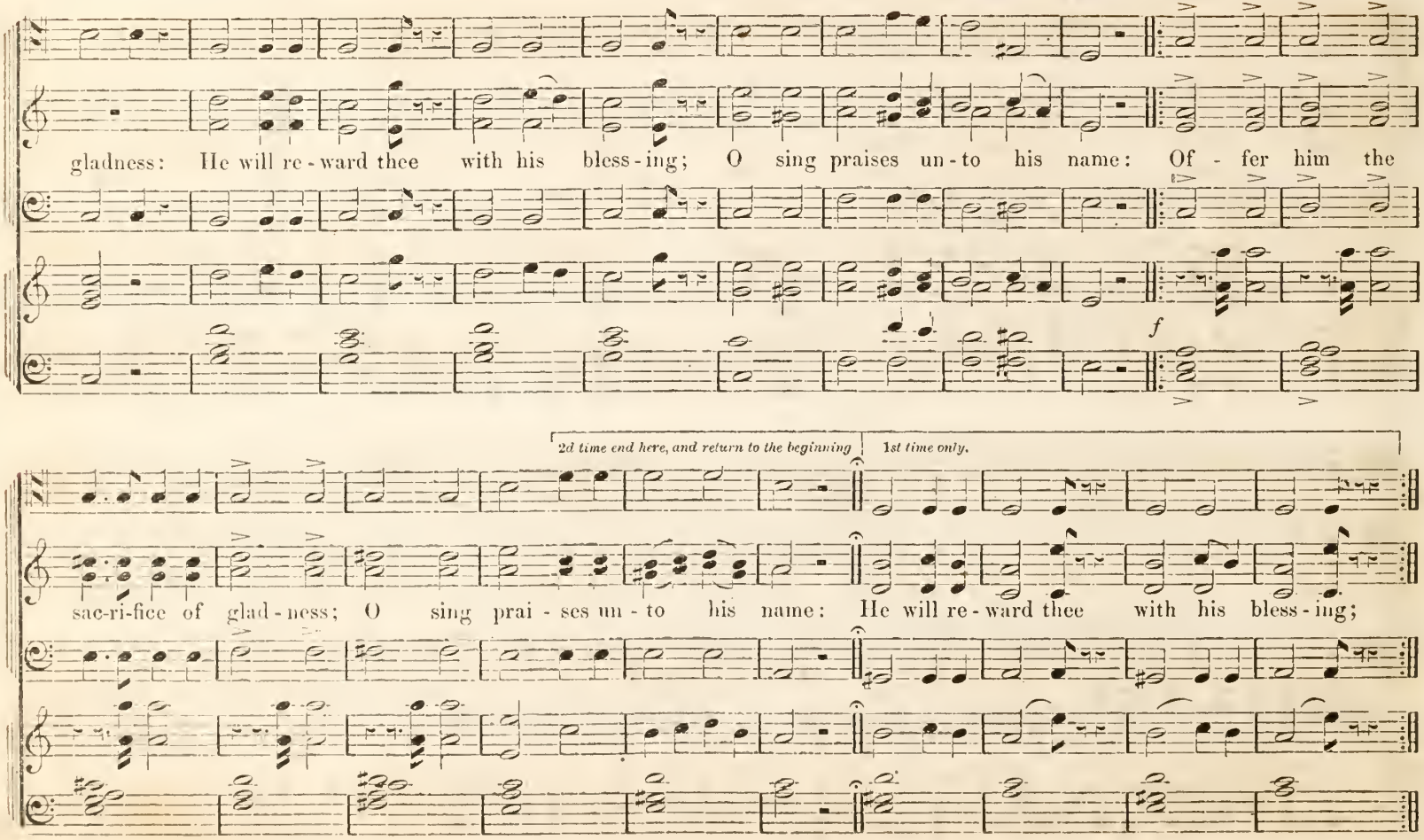
THE GOD OF ISRAEL.—Continued.



THE GOD OF ISRAEL.—Continued.

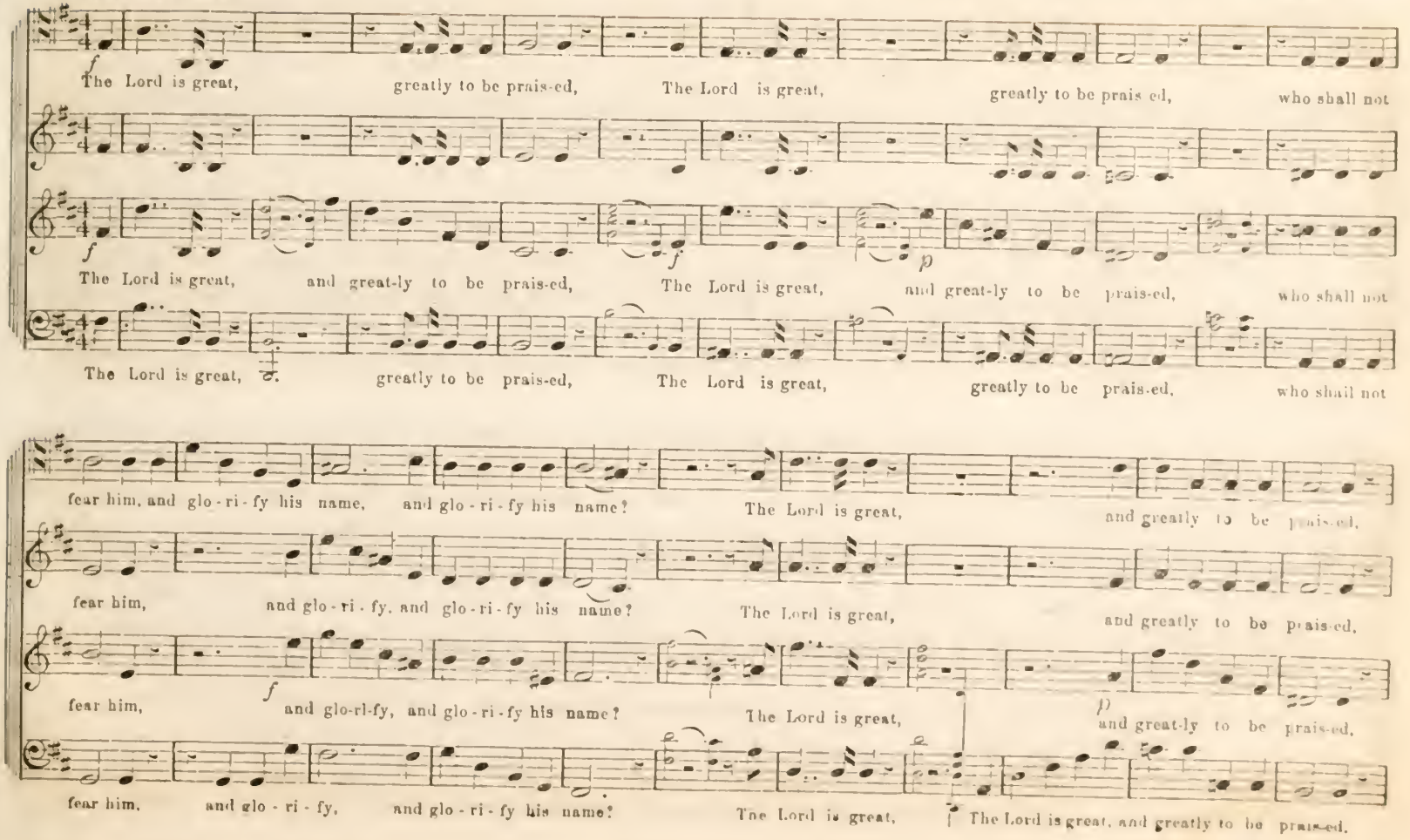


THE GOD OF ISRAEL.—Concluded.

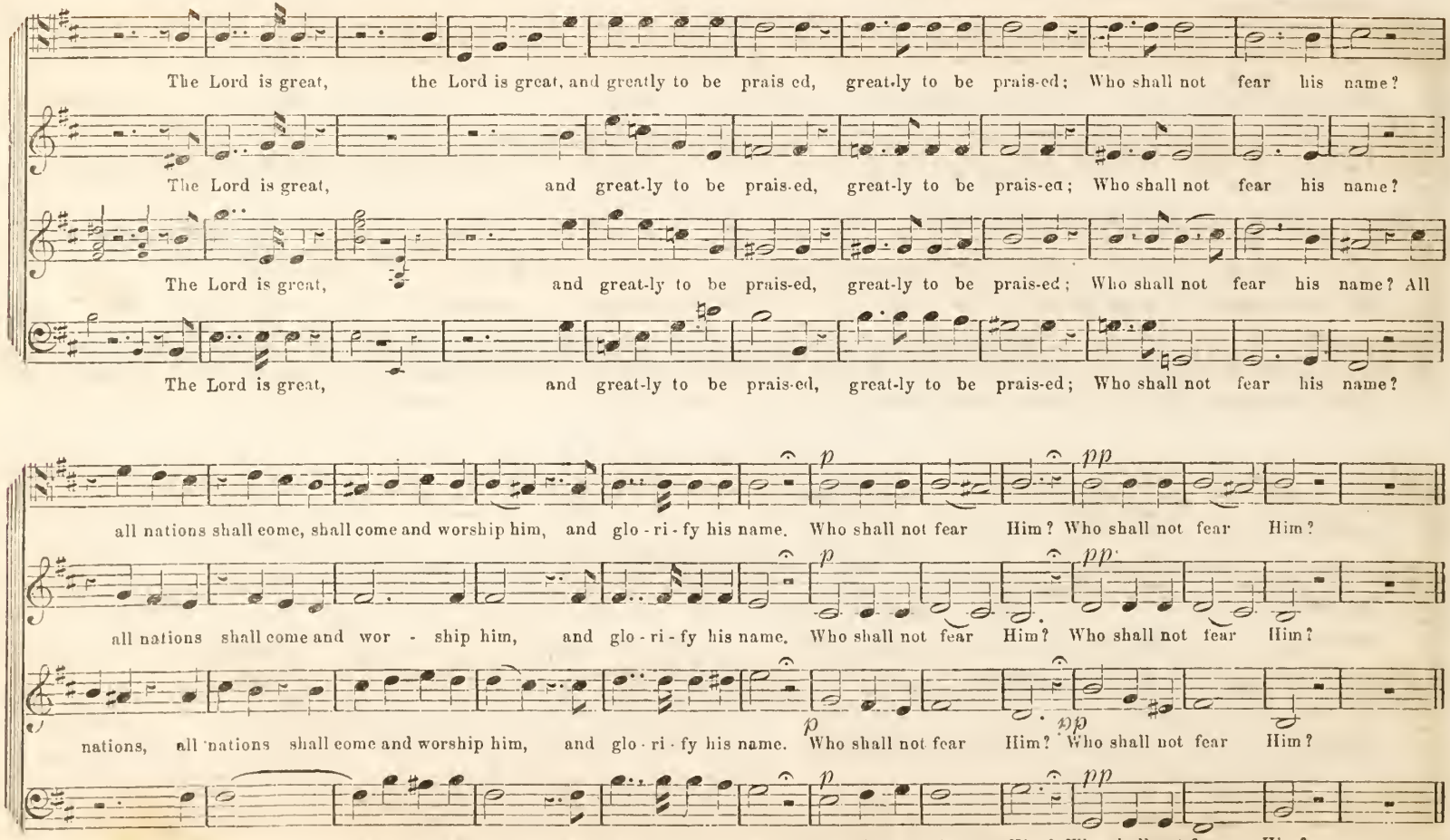


THE LORD IS GREAT.

Larghetto Maestoso. RICHINI



THE LORD IS GREAT—Continued.



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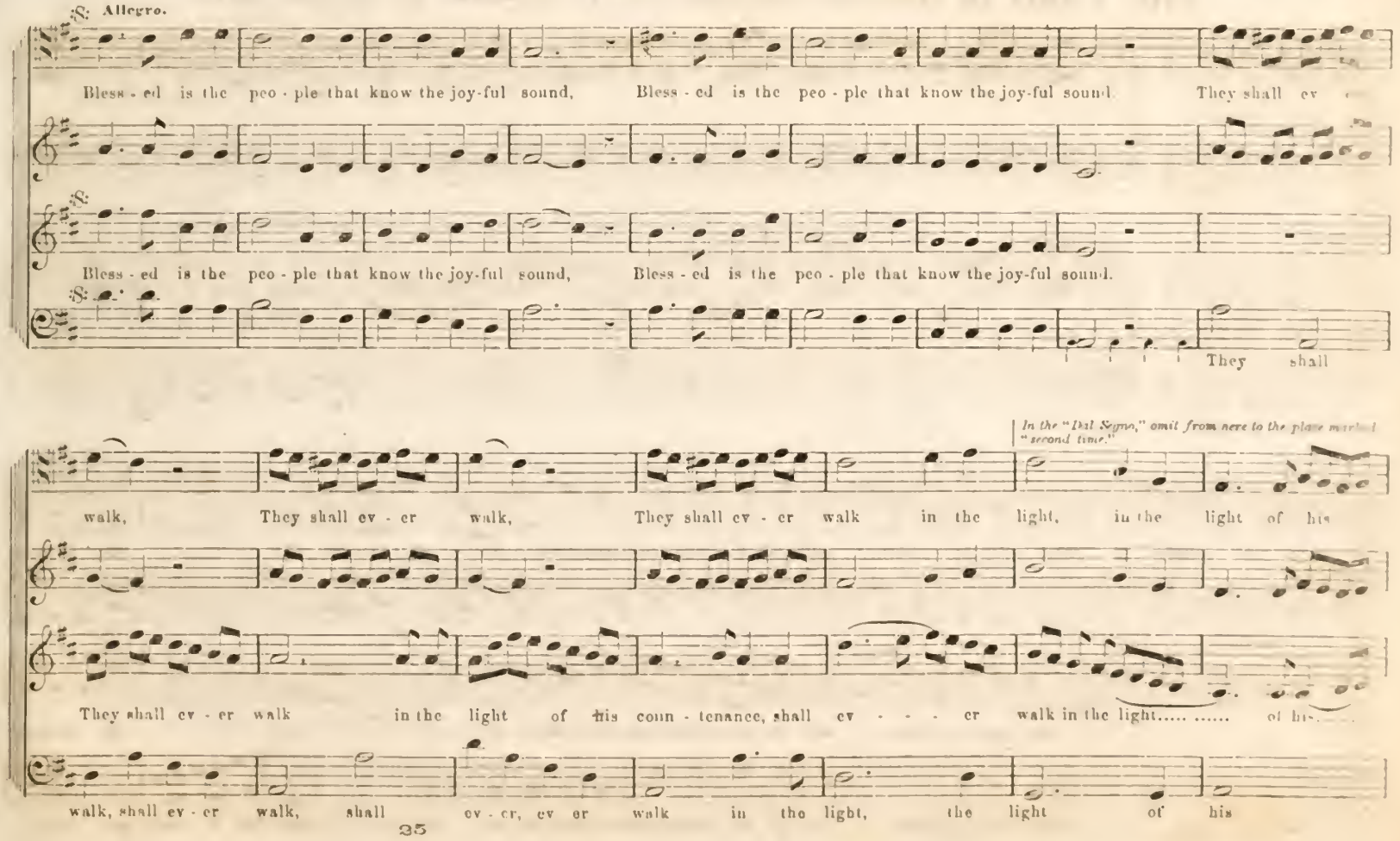
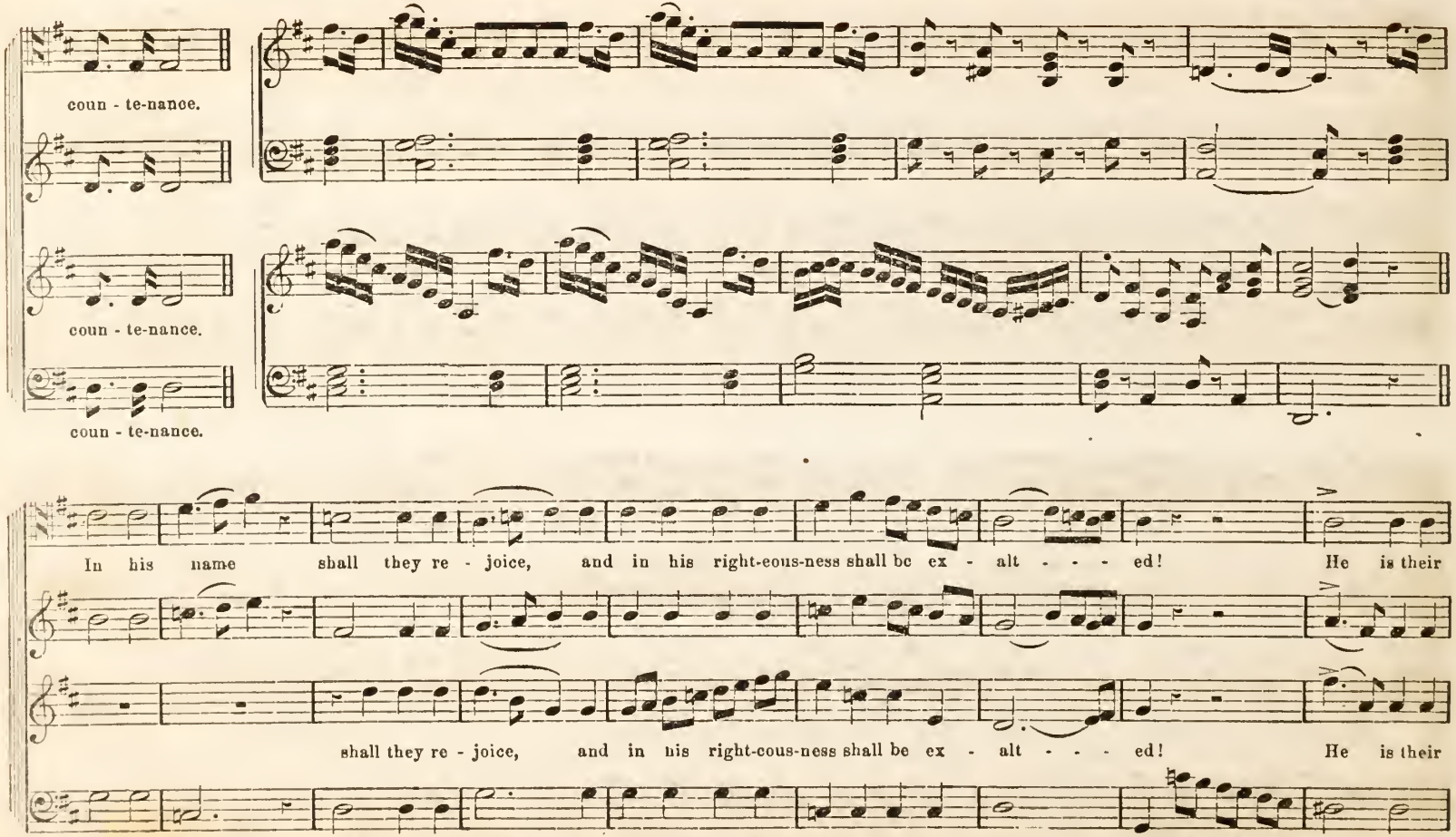
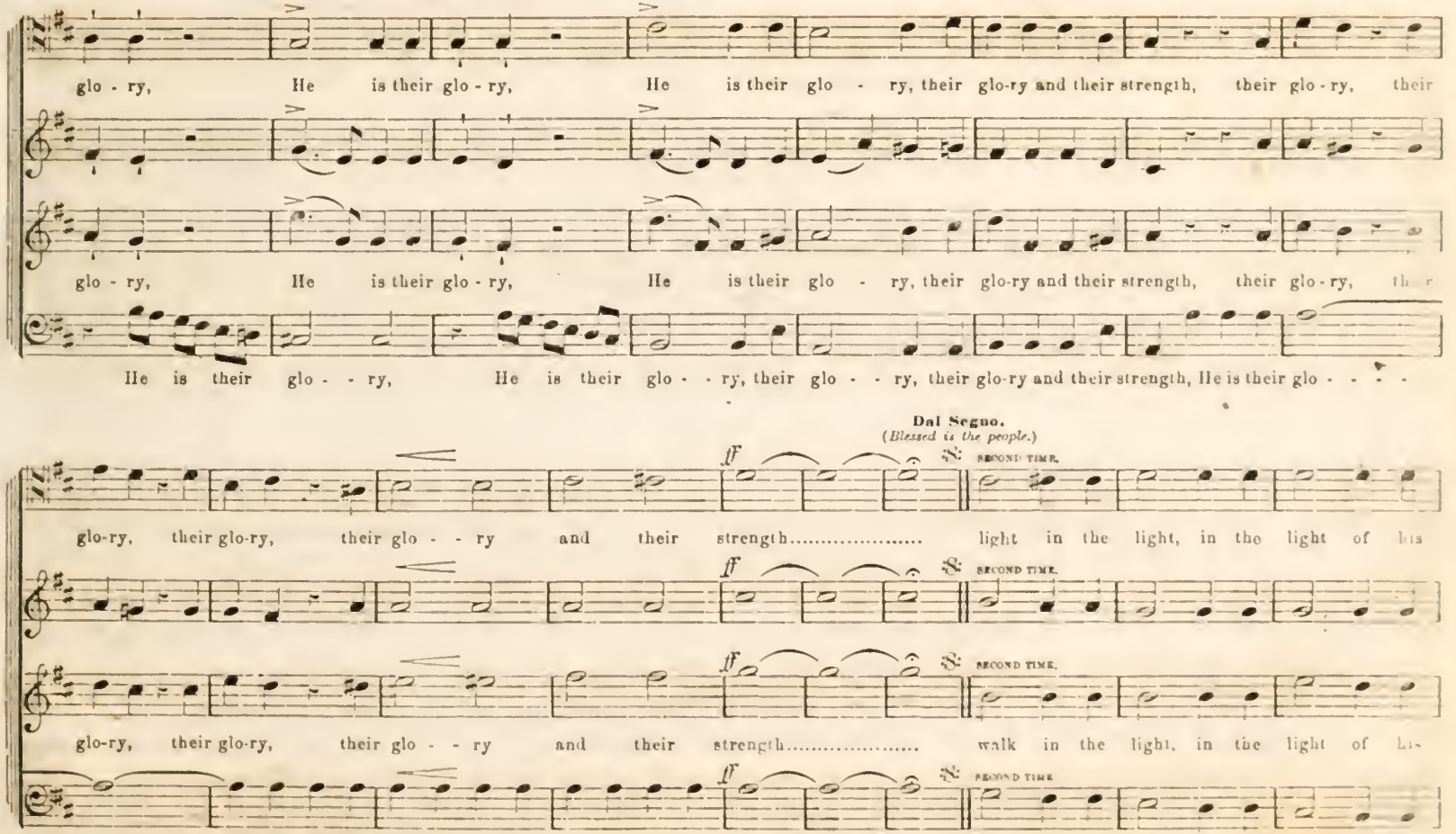


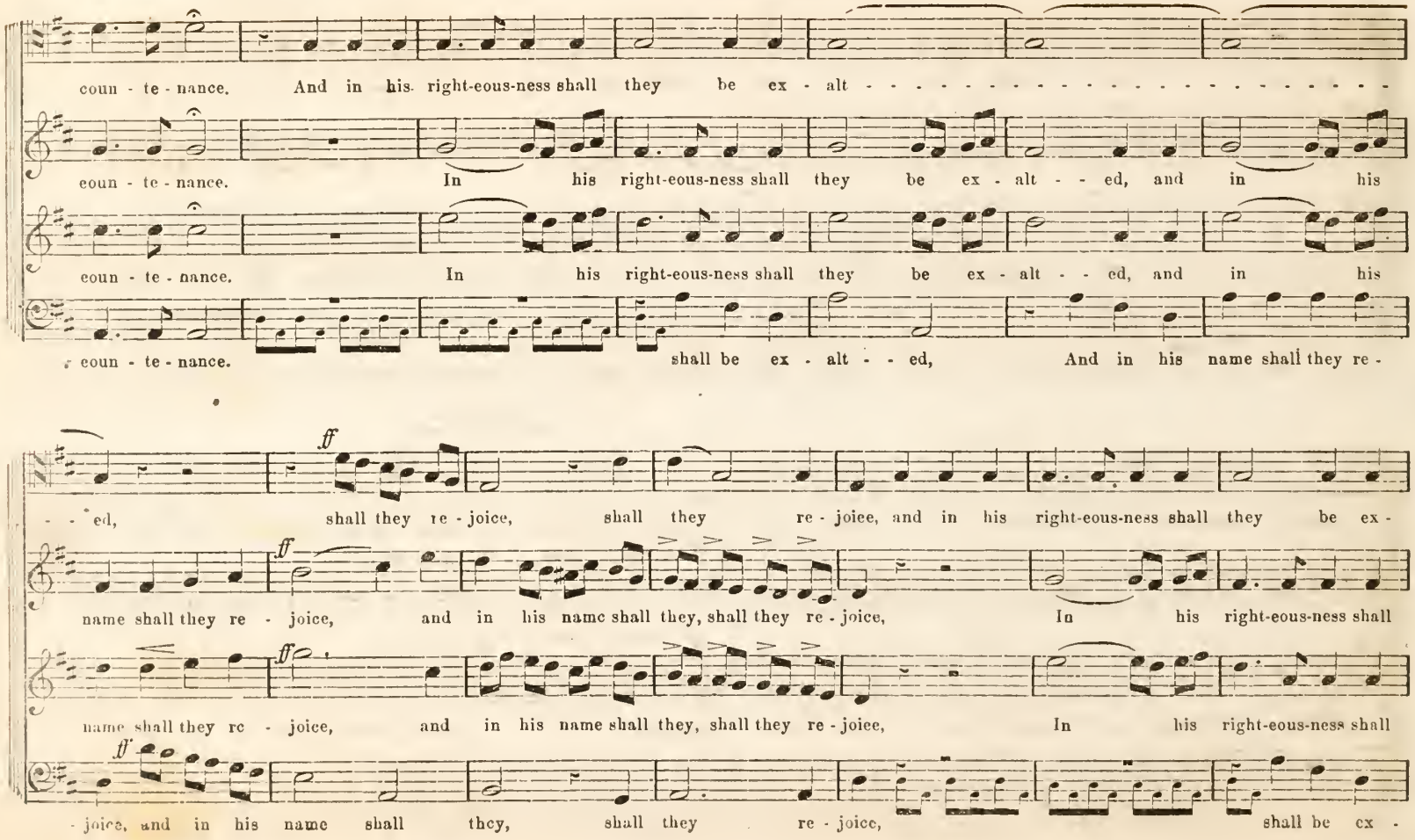
THE LORD IS GREAT—Continued.



THE LORD IS GREAT—CONTINUED.



THE LORD IS GREAT—Continued.



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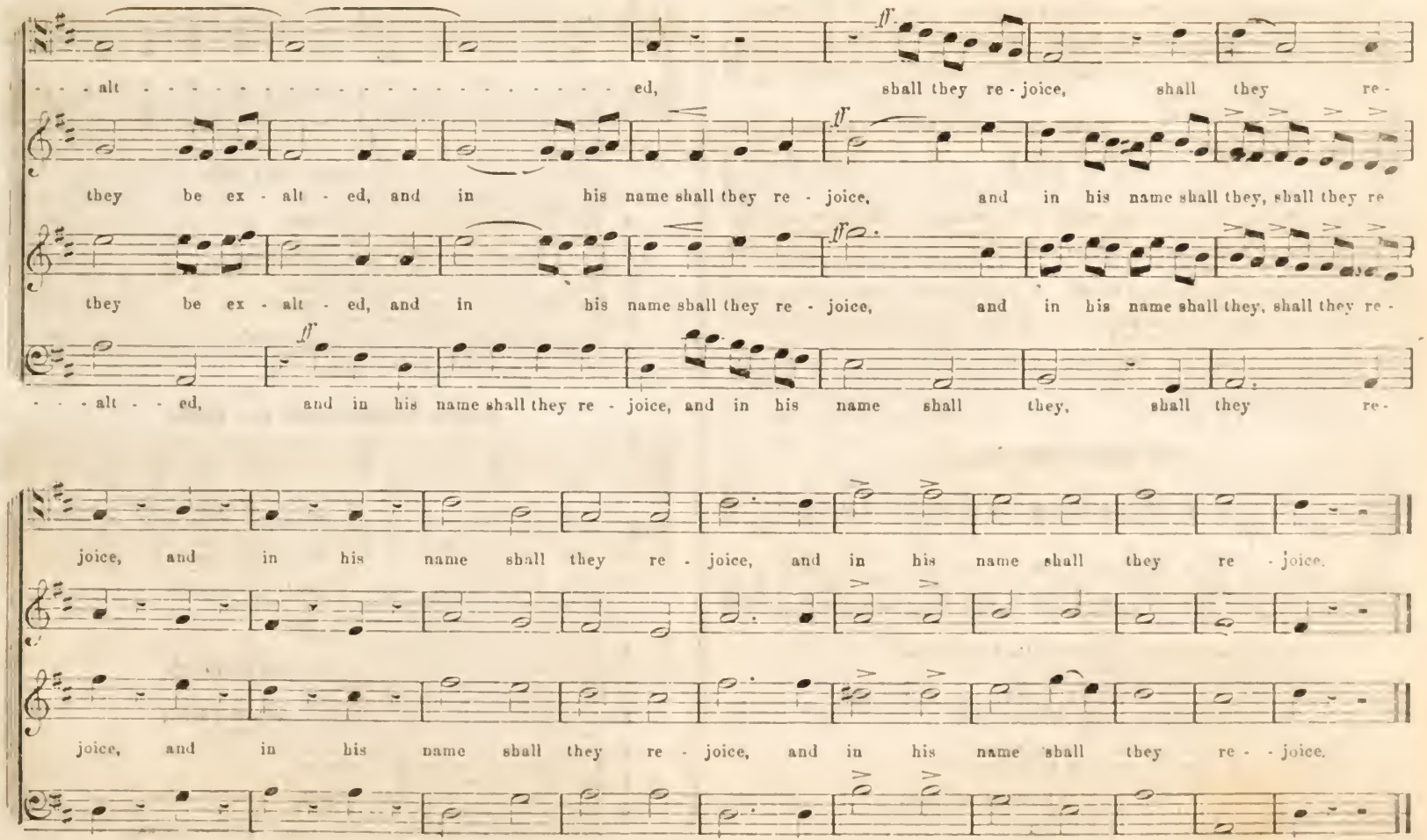
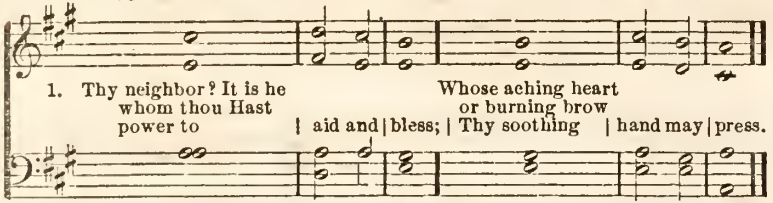


Who is my Neighbor?

Words supposed to have been written by ROBERT COFFIN. T. M. TOWNE.



2. Thy neighbor? 'Tis the fainting poor
Whose eye with | want is | dim,
Whom hunger sends from door to door—
Go thou and | succor | him!

3. Thy neighbor? 'Tis the weary man,
Whose years are | at their | brim,
Bent low with sickness, care, and pain—
Go thou and | comfort | him!

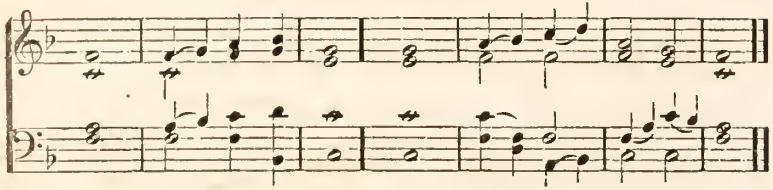
4. Thy neighbor? 'Tis the heart bereft
Of every | earthly | gem;
Widow and orphan helpless left—
Go thou and | shelter | them!

5. Thy neighbor? Yonder tolling slave,
Fetter'd in | thought and | limb,
Whose hopes are all beyond the grave—
Go thou and | ransom | him!

6. Whene'er thou meet'st a human form
Less favor'd | than thine | own,
Remember 'tis thy neighbor worm
Thy brother | or thy | son.

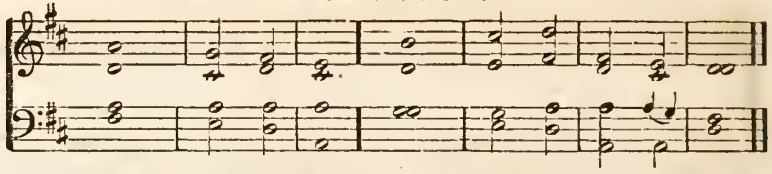
7. Oh, pass not, pass not heedless by!
Perhaps thou | canst re- | deem
The breaking heart from misery—
Go, share thy | lot with | him.—

He shall come down.



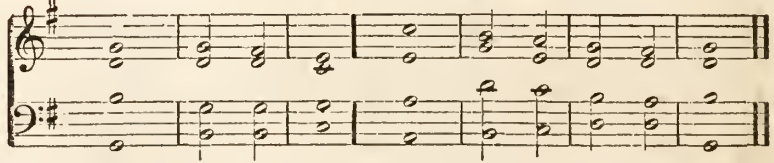
1. He shall come down like | rain upon the | mown grass;
As | showers that | water the | earth.
2. In his days shall the | righteous | flourish;
And abundance of peace as | long as the | moon en- | dureth.
3. He shall judge the people with righteousness,
And the | poor with | judgment.
4. He shall have dominion also from sea to sea,
And from the | river to the | ends of the | earth.
5. His name shall en- | dure for- | ever:
His name shall be con- | tinued as | long as the | sun;
6. And men shall be | blessed in | Him:
All | nations shall | call him | blessed

Bless the Lord.



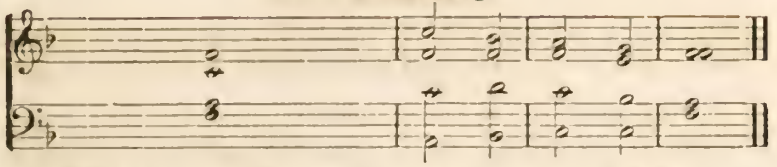
1. Bless the Lord, | O my | soul;
And all that is within me, | bless his | holy | name.
2. Bless the Lord, | O my | soul;
And forget not | all his | bene- | fits.
3. Who forgiveth all thine in- | iqui- | ties;
Who | healeth | all thy dis- | eases;
4. Who redeemeth thy | life from de- | struction;
Who crowneth thee with | kindness | and with | mercies;
5. Who satisfieth thy | mouth with | good:
Thy youth is re- | newed | like the | eagle's.
6. The Lord doeth | righteous- | ness
And judgment for | all that | are op- | pressed.
7. He made known his | ways unto | Moses,
His deeds unto the | children of | Isra- | el.

O give thanks unto the Lord.



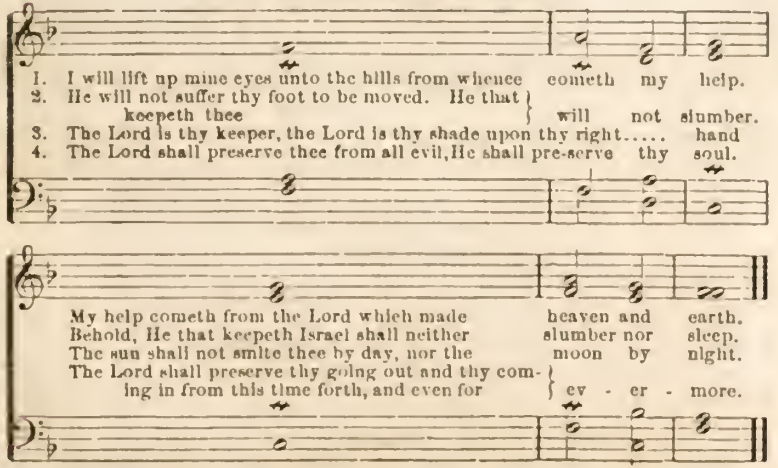
1. O give thanks unto the Lord; call up- | on his | name:
Make known his | deeds a- | mong the | people.
2. Sing unto him, sing | psalms unto | him:
Talk ye of | all his | wondrous | works.
3. Glory ye in his | holy | name:
Let the heart of them re- | joice that | seek the | Lord.
4. Seek the Lord, | and his | strength:
Seek his | face for | ever- | more.
5. Remember his marvellous works that | he hath | done;
His wonders, and the | judgments | of his | mouth;
6. O ye seed of Abra- | ham his | servant,
Ye children of | Jacob | his— | chosen.
7. He is the | Lord our | God:
His judgments | are in | all the | earth.
8. He hath remembered his cove- | nant for | ever;
The word he commanded, to a | thousand | gener- | ations.

The Ten Blessings.

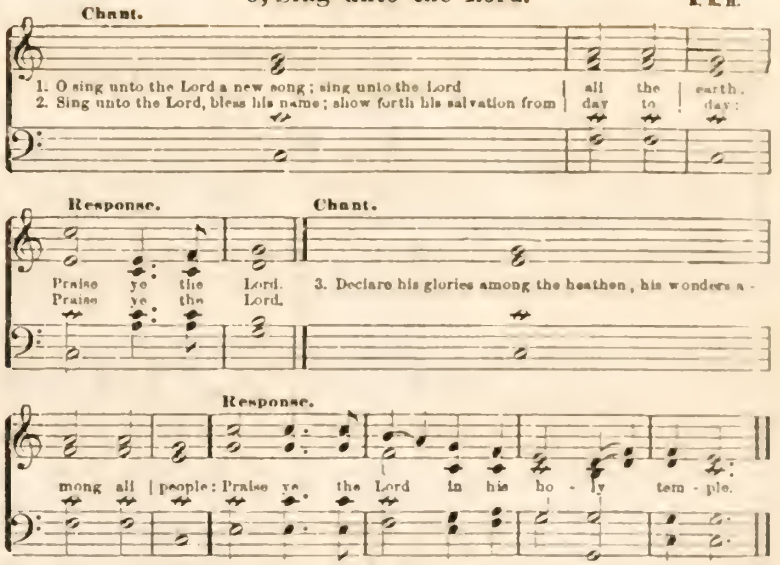


1. Blessed are the poor in spirit : for | theirs is the | kingdom of | heaven.
2. Blessed are they that mourn : for | they shall be | comfort- | ed.
3. Blessed are the meek : for | they shall in- | herit the | earth.
4. Blessed are they which do hunger and thirst after righteousness: for | they | shall be | filled.
5. Blessed are the merciful: for | they shall ob- | tain | mercy.
6. Blessed are the pure in heart : for | they shall | see | God.
7. Blessed are the peace-makers : for they shall be | called the | children of | God.
8. Blessed are they which are persecuted for righteousness' sake: for | theirs is the | kingdom of | heaven.
9. Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you, falsely | for | my | sake.
10. Rejoice, and be exceeding glad ; for great is your reward in heaven : for so persecuted they the | prophets which | were be- | fore you.

I will lift up mine eyes.



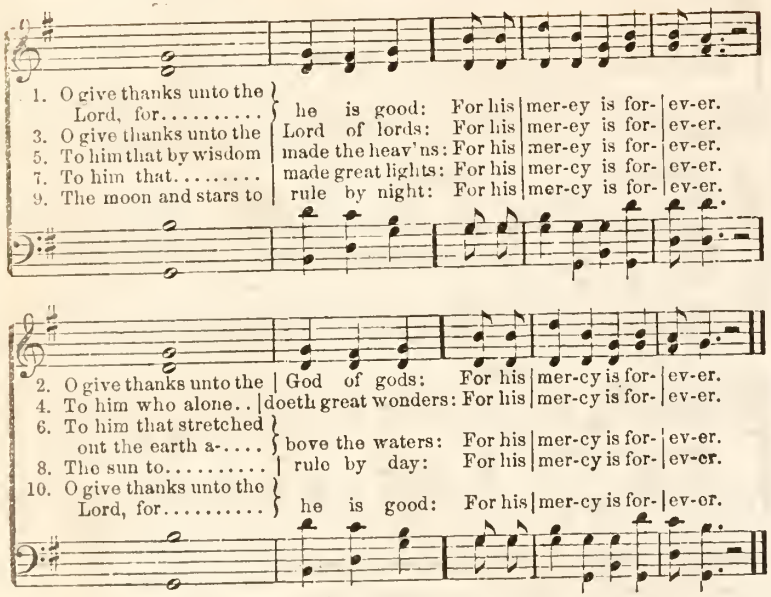
O, Sing unto the Lord.



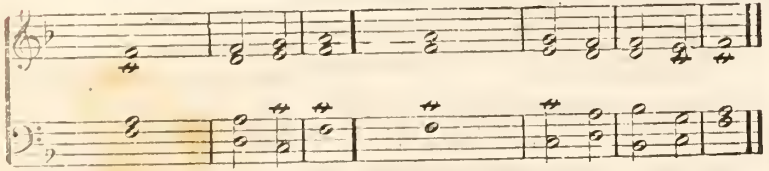
4. For the Lord is great, and greatly to be praised ; he is to be feared a- | bove all | gods: — Praise ye the Lord.
5. For all the gods of the nations are idols ; but the | Lord made the | heavens: — Praise ye the Lord.
6. Honor and majesty are before him; strength and beauty are | in his | sanctuary: — Praise ye the Lord in his holy temple.
7. Give unto the Lord, O ye kindreds of the people, give unto the Lord | glory and | strength. — Praise ye the Lord.
8. Give unto the Lord the glory due unto his name; bring an offering, and come in- | to his | courts: — Praise ye the Lord.
9. O, worship the Lord in the beauty of holiness; fear before him | all the | earth. — Praise ye the Lord in his holy temple.
10. Let the heavens rejoice, and let the | earth be | glad: — Praise ye the Lord.
11. Let the sea roar, and the | fullness there- | of: — Praise ye the Lord.
12. Let the field be joyful, and all that | is there- | in: — Praise ye the Lord in his holy temple.
13. Then shall all the trees of the wood rejoice be- | fore the | Lord: — Praise ye the Lord.
14. For he cometh, for he cometh to | judge the | earth: — Praise ye the Lord.
15. He shall judge the world with righteousness, and the people with his | truth: — Praise ye the Lord in his holy temple

O give Thanks unto the Lord.

O. F. R.

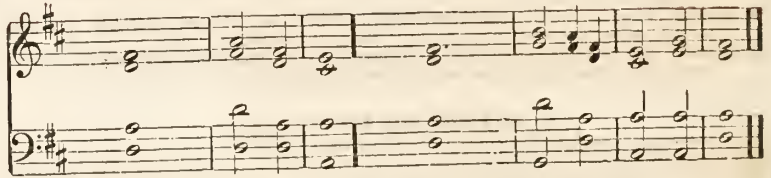


Blessed is the Man.



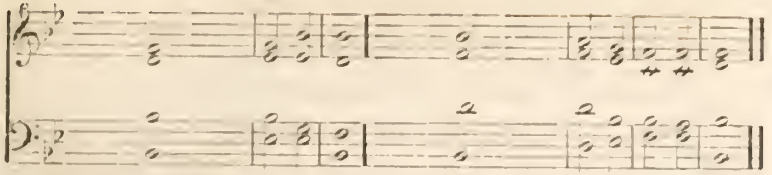
1. Blessed | is the | man
That walketh not in the | counsel | of the un- | godly:
2. Nor standeth in the | way of | sinners,
Nor sitteth in the | seat — | of the | scornful.
3. But his delight is in the | law of the | Lord,
And in his law doth he | meditate | day and | night.
4. And he shall be like a tree planted by the | rivers of | water,
That bringeth forth his | fruit — | in his | season.
5. His leaf also | shall not | wither,
And whatsoever he | doeth | shall — | prosper.
6. The ungodly | are not | so,
But are like chaff which the | wind — | driveth a- | way.
7. Therefore the ungodly shall not | stand in the | judgment,
Nor sinners in the congre- | gation | of the | righteous.
8. For the Lord knoweth the | way of the | righteous;
But the way of the un- | godly | shall — | perish. Ps. i.

The Law of the Lord



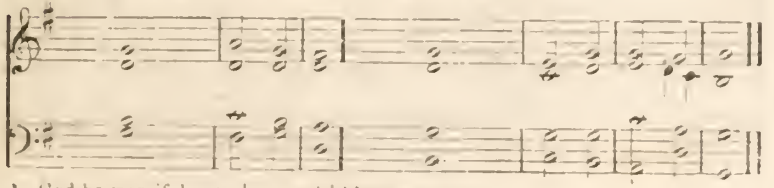
1. The law of the Lord is perfect, con- | verting the | soul:
The testimony of the Lord is | sure, making | wise the | simple.
2. The precepts of the Lord are right, re- | joicing the | heart:
The commaudment of the Lord is | pure, en- | lightening the | eyes
3. The fear of the Lord is clean, en- | during for- | ever:
The judgments of the Lord are true and | righteous | alto- | gether.
4. More to be desired are they than gold, yea than | much fine | gold:
Sweeter also than | honey, and the | honey- | comb.
5. Moreover, by them is thy | servant | warned:
In keeping | them is | great re- | ward.
6. Who can under- | stand his | errors?
Cleanse thou | me from | secret | faults.
7. Keep back thy servant also from pre- | sumptuous | sins;
Let them not have do- | minion | over | me.
8. Then shall I | be up- | right;
And I shall be inno- | cent from | great trans- | gresion.
9. Let the words of my mouth, and the meditation | of my | heart,
Be acceptable in thy sight, O Lord, my | Strength and | my Re- | deemer.
Ps. xix. 7—14.

The Lord is my Shepherd



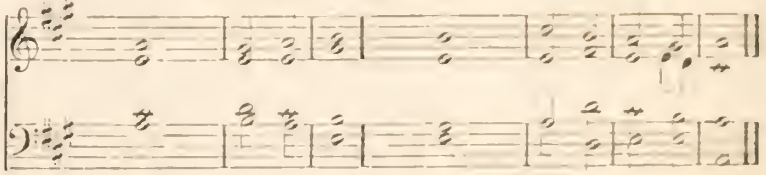
1. The Lord is my Shepherd, I | shall not | want:
   He maketh me to lie down in green pastures; he leadeth me be- | side the | still — | waters.
2. He restoreth my soul; he leadeth me in the paths of righteousness, for his | name's | sake.
   Yea, though I walk through the valley of the shadow of death, I will fear no evil; for thou art with me, thy rod and thy | staff, they | comfort | me.
3. Thou preparest a table before me in the presence of mine enemies; thou anointest my head with oil, my | cup runneth | over.
   Surely goodness and mercy shall follow me all the days of my life, and I shall dwell in the | house of the | Lord for- | ever. Ps. xxiii.

God, be Merciful unto Us.



1. God be merciful unto | us, and | bless us,
   And cause his | face to | shine up- | on us.
2. That thy way may be | known upon | earth,
   Thy saving | health a- | mong all | nations.
3. Let the people | praise thee, O | God;
   Let | all the | people | praise thee.
4. O let the | nations be | glad,
   And | sing — | for — | joy:
5. For thou wilt judge the people | righteous- | ly,
   And govern the | nations up- | on — | earth
6. Let the people | praise thee, O | God;
   Let | all the | people | praise thee.
7. Then shall the earth | yield her | increase;
   And God, even | our own | God, will | bless us.
8. God will | bless — | us;
   And all the ends of the | earth shall | fear — | him. Ps. lxvii.

O come, let us Sing.



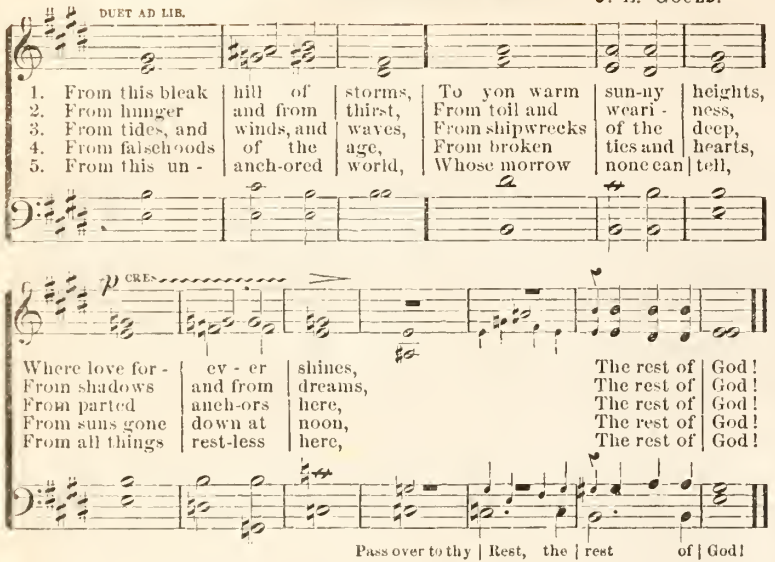
1. O come, let us sing un- | to the | Lord;
   Let us make a joyful noise to the | Rock of | our sal- | vation.
2. Let us come before his presence with | thanksgiv- | ing,
   And make a joyful | noise unto | him with | psalms.
3. For the Lord is a | great — | God,
   And a great | King a- | bove all | gods.
4. In his hand are the deep places | of the | earth;
   And the strength of the | hills is | his — | also.
5. The sea is his, | and he | made it;
   And his hands | formed the | dry — | land.
6. O come, let us worship | and bow | down,
   Let us kneel be- | fore the | Lord, our | Maker.
7. For | he is our | God,
   And we are the people of his pasture | and the | sheep of his | hand.
   Ps. xcv. 1—7.

Make a Joyful Noise.—*May be sung to the above Chant.*

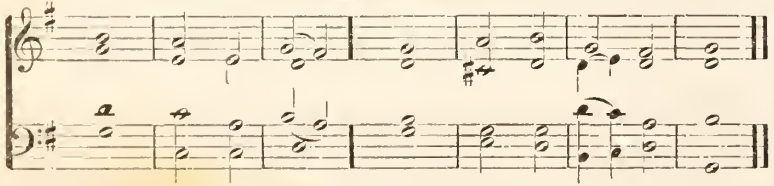
1. Make a joyful noise unto the Lord, | all ye | lands;
   Serve the Lord with gladness, come be- | fore his | presence with | singing.
2. Know ye that the Lord | he is | God:
   He hath made us, and not we ourselves; his people, and the | sheep — | of His | pasture.
3. Enter into his gates with thanksgiving, into his | courts with | praise;
   Be thankful unto | him, and | bless his | name.
4. For the Lord is good, his mercy is | ever- | lasting,
   And his truth en- | dureth to | all gener- | ations. Ps. c.

Pass Over to thy Rest.

J. E. GOULD.



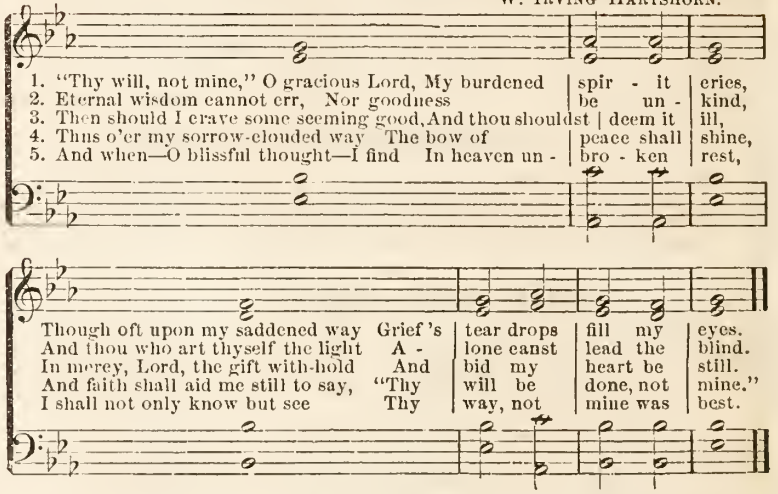
How lovely are thy Tabernacles.



1. How lovely are thy | taber- | nacles,
   O | Lord — | of — | hosts.
2. My soul longeth, yea, even fainteth for the | courts of the | Lord:
   My heart and my flesh crieth | out for the | living | God.
3. Yea, the sparrow hath | found an | house,
   And the swallow a | nest | for her- | self;
4. Where she may | lay her | young;
   Thine altars, O Lord of Hosts, my | King— | and my | God.
5. Blessed are they that | dwell in thy | house:
   They will | still be | praising | thee.
6. Blessed is the man whose | strength is in | thee,
   In whose | heart | are the | ways.
7. Who passing through the vale of weeping | make it a | well:
   The early rain also doth | cover | it with | blessings.
8. They go from | strength to | strength;
   Every one appeareth be- | fore— | God in | Zion.

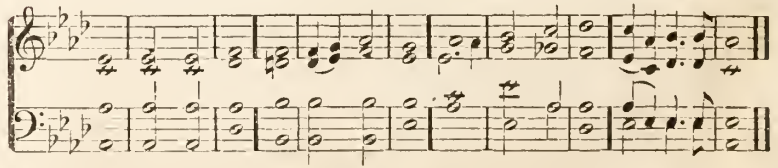
"Not my will, but Thine."

W. IRVING HARTSHORN.



Nearer to thee.

C. M. WYMAN.



Nearer, my God, to thee, Near- | er to | thee:
Ev'n though it be a cross That | raiseth | me,
Still all my song shall be, Nearer, my | God, to | thee, | Nearer to | thee.

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